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James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

The Nine Hundredth Anniversary of the invention of Musical Notation as we have it to-day is to be celebrated this year in various places. Nine centuries ago Guido d'Arezzo, if he did not really invent all the features, at least so modified and arranged existing characters as to produce a staff, and notation upon it, practically as we use them to-day.

The University of North Dakota has its Philharmonic Orchestra with full instrumentation and an Oratorio Society which give a regular season of subscription concerts.

One of the Largest Organs of the World has recently been inaugurated at Cologne, Germany, in its Concert Hall. The instrument has 7,000 manuals, one hundred and thirty speaking stops, and approximately eleven thousand pipes.

The Famous Carillon of Dinant is to be heard again. The war-destroyed clock tower which contained it is being rebuilt.

Gilbert and Sullivan Operas are to have a new revival, the latest revivals at the Princess Theater in London.

Musical Fund Hall of Philadelphia, built in 1824 and at that time one of the very finest auditoriums of America, is about to be razed. For many years in the heart of Philadelphia's most exclusive residential district, as this moved westward "commerce and even disreputableness have crept about the historic building until its managers have been forced to rent it for cheap dances and basketball games." Its glory is almost sacred through its association with such public idols as Jenny Lind, Ole Bull, Bayard Taylor and William Makepeace Thackery.

Nassenet's "Le Roi de Lahore" had its New York premiere on Friday evening, February 29.

Technikowski's Last Residence in the little town of Klin, about forty miles from Moscow, has been taken over by the Russian government and converted into a museum to the memory of the composer.

"Parsifal's" Premiere at Parma was the event of the recent opening night of the season in that Italian center of music.

A Choir of Ten Thousand Singers with an orchestra of five hundred and sixty pieces will be a feature of the approaching Empire Exhibition at Wembley, England. Dr. Charles Harris of Canada is to be the leader; and the music to be used is said to weigh two tons.

What Will Be The World's Largest Carillon is being made at Croydon, England, to be installed in the Park Avenue Church in New York. It is a gift of John D. Rockefeller, Jr., in memory of his mother and will consist of fifty-three bells of which the total weight, without frame, will be fifty tons.

A Scottish "Carnso" has appeared at Glasgow in the person of Matthew Dickie, a taxicab driver who "deputized" for a popular tenor who was indisposed. Moving his hearers to enthusiasm, he was given a real ovation.

Arthur Bird, well-known composer, organist and pianist, died suddenly of apoplexy in Berlin, late in December. A native of Cambridge, Massachusetts, he was born July 25, 1856. He was educated in Berlin, being a pupil of Loeschhorn, Bendel, Urban, and later of Liszt. Except for short visits to America, he had spent most of his life in Berlin.

King Albert of Belgium is to reorganize, at the Conservatory of Brussels, a class of high vocal virtuosity which was founded about the middle of the last century and of which the first French incumbent was Malibran.

Mme. A. Pupin passed away at The Sisters' Hospital of Los Angeles on January 14th, at an advanced age. A native of New Jersey, she was educated in New York and at Leipsig where she was a pupil of Carl Reinecke. Returning to America, she made many appearances as soloist with the Theodore Thomas Orchestra, became a prominent teacher, the author of booklets on musical topics and a regular contributor to musical magazines, especially to THE ETUDE.

The Philadelphia Civic Opera Company made its debut at the Metropolitan Opera House, March 26. "Carmen" was the work chosen for the event; and, with Mme. Lucrezia Sylva, Henri Scott, Ralph Errole and Helen Stanley as guest artists, a large audience was well pleased. With the backing of three thousand associate members and a subsidy of $15,000 from the city, its success would seem assured.

The Centenary of Beethoven's Ninth Symphony is being celebrated by performances of this great work in nearly all musical centers.

Merrie England is leading Giddy America a merry chase in the wild game of frivolity. On New Year's Eve between four and five thousand people were dancing while less than one hundred attended the concert of the Bonnemouth Municipal Orchestra, at that fashionable resort.

Twenty-Seven Thousand Dollars were taken at the box office for a recent Paderewski concert given as a benefit for the Illinois Children's Home and Aid Society, at the Chicago Auditorium.

Technikowski's "Nazeppa," which has never been given in Germany, is now under preparation for performance in several theaters there.

Ferruccio Busoni, Italy's most distinguished pianist, is reported to be seriously ill with very little encouraging news. Many pupils have been such present artists as Percy Grainger, Augusta Cottlow and Mme. Maria Carreras.

A Radio Music Fund Committee has been organized in New York. It is making an appeal to wireless users to contribute to a fund to pay artists of standing for their services so that they may be heard on radio programs, a thing that has hitherto been impossible because their contracts with managers forbid their gratuitous giving of service.

Forty Thousand Persons, approximately, have heard the last four orchestral concerts at the Metropolitan Museum of Art, New York, under the direction of David Mannes.

$500 for a Musical Pageant. This prize is offered by the Tuesday Musical Club of San Antonio, Texas. Particulars from Mrs. Clara Duggan Madison, 207 Richmond Avenue, San Antonio.

Strauinsky's "Le Sucre du Printemps" had its first performance in New York on January 31st, by the Boston Symphony Orchestra under the baton of Pierre Monteux, who aroused the audience to the greatest enthusiasm.

The Curtis Institute of Music will soon be opened in Philadelphia by the Curtis Foundation, richly endowed by Cyrus H. K. Curtis, publisher of the *Ladies' Home Journal*, *Saturday Evening Post* and several other magazines and newspapers. Mr. John Grolle will be the director.

An Organ Scholarship at the School of Organ Playing at Fontainebleau, France—to cover living, transportation and tuition for the summer course—is offered by The Estey Organ Company, through the American Guild of Organists. Particulars from Frank Wright, 48 Grace Court, Brooklyn, N. Y.

Helen Dudley Campbell Del Puente, widow of Giuseppi Del Puente, the famous baritone of the last generation, died January 30th at her home in Ogdensburg, New York. Born in Louisville, Kentucky, in 1856, she became a prominent contralto in concert, opera and oratorio, and in her later years was a successful teacher in New York.

Tullio Serafin is announced by M. Gatti-Casazza as the successor of Roberto Moranzoni as conductor of the Metropolitan Opera Company. Signor Serafin comes with the best of credentials, having won his credit when he has done similar work at La Scala, Covent Garden Theater, the Opera of Paris and the Colon Theater of Buenos Aires. He at present is conducting a series of special "Parsifal" performances at the Teatro Regio in Parma.

Sir Alexander Campbell Mackenzie has announced his retirement from the position of Principal of the Royal Academy of Music of London, to become effective at the close of the summer term. Of this, the oldest music school of the British Empire, he has been at the head since February, 1888, and he has much to do with the high standards of work which it has maintained. Among students of the institution whom he has watched successfully climb to professional success, are Gertrude Peppercorn, Myra Hess, May Muklé, Irene Scharrer, York Bowen, Robert Radford, Harry Farjeon, Aldo Antonietti and Joseph Holbrook, to name but a few at random. Sir Alexander Mackenzie is to be succeeded by Mr. J. B. McEwen, another native of bonnie Scotland.

Dr. Adam Geibel recently celebrated the fiftieth anniversary of the publication of his first compositions. In honor of the occasion Lit Brothers broadcasted a program from their Philadelphia station on the evening of March 1; and the John B. Stetson Company, with which Dr. Geibel has been long employed, planned a testimonial concert on March 27. Dr. Geibel was born at Sennebiein, September 15, 1855. He was brought to America in 1862, and, having lost his sight at nine years of age, was educated in the Pennsylvania Institute for the Blind. Since 1885 he has been organist of the J. B. Stetson Mission and conductor of the Stetson Chorus. The Geibel & Lehmann music publishing firm was established in 1887 but dissolved in 1906, since which time Dr. Geibel has been President of the Adam Geibel Music Company. Temple University conferred on him the degree of Doctor of Music in 1911. He is the composer of numerous cantatas, songs and pieces for the piano.

President Coolidge has accepted the Honorary Chairmanship of our National Music Week Committee for 1924.

The Fourteenth Annual Philadelphia Eisteddfod will be held at the Academy of Music on May 17, as a principal feature of Philadelphia's Third Music Week.

The Morgan Library, one of the finest private collections of books and manuscripts in the world, was presented to the people of New York in February, by J. Pierpont Morgan, in memory of his father. It contains many rare musical treasures, including the first known music book containing printed notes.

Wagner's "Nibelungen Ring" has been produced as a moving picture in Berlin and is reported to be intended for an American production.

Helen Keller, although deaf and blind, recently "heard" Beethoven's Ninth Symphony by carefully touching with her highly sensitive fingers the diaphragm of a radio. She described vividly how she realized the surge of the music and especially of the volves in the great finale.

Eugenio Pirani's Orchestral Suite, "Heidelberg," had its first public performance at the Sunday Concert of the Metropolitan Opera House, New York, on the 24th of February, with Giuseppe Bamboschek conducting.

A "Prelude" by William Croft (1677-1727) was programmed at a recent Gertrude Peppercorn recital as a New York novelty.

Leo Sowerby, a Chicagoan who is now a fellow-student of the American Academy of Rome, has been awarded the grand prize in the competition of the Daily News Music Contest lately closed, by the "Suite for Violin and Piano." Helen Dallam, also of Chicago, won second prize with her "Indian Legend," while Horace Van Norman of Minneapolis took third prize with his "Arabesque."

The New Opera House of Berlin, built on the site of the once famous Kroll's Theater, was dedicated on January 20, with a performance of "Die Meistersinger."

Henri Scott will head a company next season purposing to present Mozart's "Impresario" under the management of William Wade Hinshaw.

CONTENTS FOR APRIL, 1924

Bulletin of the Presser Home for Retired Music Teachers

With Mrs. Edwin B. Garrigues, president of the home, as hostess, members of the Matinee Musical Club gave us a very beautiful program of piano, 'cello and harp selections on the evening of February 11th.

On the twenty-first Mr. George C. Krick and his Mandolin Club entertained the Home residents delightfully.

On the twenty-eighth Rev. Addison A. Ewing, D.D., Pastor of Old Swede's Church, and Miss Helen Blaylock, reader, gave a most interesting evening of selections from "As You Like It." At this event we were also honored by having as our guest Miss Violet Oakley. Philadelphia's distinguished artist.

New Publications that will serve Many Branches of the Music Profession

The Presser Policy is to Issue Only Those Book Publications that have Merit and are of Real Value to the Profession. With Compilations and Teaching Works the Aim is to Make Each Work One of High Standing in its Particular Classification. YOU MAY PROVE THE MERIT OF ANY OF THE NEW WORKS ON THIS PAGE BY SECURING A COPY FOR EXAMINATION.

NEW PIANO TEACHING WORKS

Album of Trills

STUDY PIECES FOR SPECIAL PURPOSES No. 1

Price, 75 cents

The trill is an interesting and effective technical accomplishment that is often required in piano playing. No little attention is required to develop properly ability to handle all the various forms of the trill in piano playing, and trill study through the use of interesting trill pieces will gain the pupil's interest far better than coldly presented trill exercises. This album contains eighteen pieces, each employing some form of the trill—about six different forms of the trill appearing throughout the book. Teachers will find this an exceptional help and pupils in the medium grade can be induced to accomplish much in trill playing with the pieces in this album.

25 Melodies for Juveniles

By Mana-Zucca **Price, 75 cents**

Here one of the foremost women composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

From My Youth

By R. Krentzlin **Price, 75 cents**

Special attention is given in these pieces to the development of style, rhythm and technic. Each piece is interesting from a musical standpoint and of such character as to make it attractive for the piano student's practice. The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Legato*, others *Light Velocity, Rhythm Groups, Rhythmic Accuracy, Staccato, Triplets, The Trill,* etc.

Stories Notes Can Tell

By Frances Terry **Price, 75 cents**

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys *C, G, F* and *A minor.*

INTERESTING NEW PIANO ALBUMS

Young Folks' Opera Gems

Price, 75 cents

This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a playable piano solo of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

Contemporary March Album

Price, $1.00

A collection that is useful to many. It answers many demands upon the school, lodge and church pianist. Schools will find excellent material presented for the accompaniment of drills, marches, calisthenics and other gymnastic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. All are effective march numbers of their individual types, yet all are within the ability of the average pianist.

Stratford-on-Avon

By Phyllis Boulton **Price, 75 cents**

There are twelve Morris dances in this collection. They are modern piano sketches of the old-fashioned English rustic dances and are interesting from the standpoint of the average pianist as well as from the veiwpoint of the teacher looking for attractive numbers to interest piano students of a few years.

A NEW PIPE ORGAN ALBUM

Lemare Organ Album

TRANSCRIPTIONS AND ORIGINAL COMPOSITIONS

By Edwin H. Lemare **Price, $1.50**

Mr. Lemare displays master musicianship at the instrument, and the same master ability is displayed in his compositions and transcriptions. In addition to several fine original compositions there is in this album a generous lot of folk song, hymn, operatic and other favorite melodies that have been transformed into effective solo numbers for the pipe organ. An excellent album for theater and concert organists.

MANY SINGERS AND PIANISTS WILL WELCOME THIS NEW PUBLICATION

Favorite Musical Readings and Pianologues of Coyla May Spring

Written and Compiled by Clay Smith

Price, $1.00

Clever entertainment material is presented in the numbers making up this album. Coyla May Spring is one of the foremost artists in the Lyceum and Chautauqua field and these numbers are picked from a most successful repertoire of musical readings and pianologues. There is humor and philosophy in these numbers and the piano accompaniment lays just right for playing one's own accompaniments.

VIOLIN WORKS RECENTLY ISSUED

Polyphonic Studies for Violin Classes

By Oscar J. Lehrer **Price, $1.00**

The *Ensemble Method for Violin Class Instruction,* by Oscar J. Lehrer, met with such immense success and it filled such a place with violin teachers that it was necessary to produce a book that would carry the class students further. This volume provides material in three part harmony progressively arranged for the learning of the third position, for the changing of positions, the Portamento and the double stops. Violin teachers will do well to become acquainted with both these remarkably fine volumes.

Four Melodies

FOR VIOLIN ALONE OR WITH PIANO ACC.

By Frederick MacMurray **Price, 75 cents**

There is something "different" in these numbers that will interest many violinists and violin teachers. They are written in double stops, making effective numbers for the violin alone, or they can be used with the piano accompaniment. Two of the melodies are original compositions by Mr. MacMurray and the other two are very clever transcriptions of well-known, favorite old songs. These numbers are not easy. They will give the interested violinist some good material to "work up."

NEW CHORAL PUBLICATIONS

Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES

By Richard Kieserling **Price, 60 cents**

About twenty-five minutes is required to present this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The work is effective, yet can be presented with few rehearsals. Women's Clubs, High School Choruses and other groups requiring choral material of this kind will find *Four Seasons* enjoyable to sing and enjoyable for audiences to hear.

A NEW CHILDREN'S OPERETTA

Rainbow's End

AN OPERETTA FOR CHILDREN

By Cynthia Dodge **Price, 60 cents**

This is a mighty good operetta for children. The music is attractive and very easily learned and the story is charming with a splendid moral at the end. The operetta is in three short scenes that are easily arranged and full directions are given for inexpensive, yet effective, costuming of the juvenile participants.

A CLEVER MUSICAL COMEDY

Knight of Dreams

or

A MODERN PYGMALION AND GALATEA

A MUSICAL COMEDY IN THREE ACTS

Books, Lyrics and Music By

May Hewes Dodge and John Wilson Dodge

Vocal Score, with full dialogue, Price, $1.00

Stage Manager's Guide, Price, $1.00

Orchestral parts may be rented

This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two contraltos. The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange.

THE ETUDE

APRIL, 1924 Single Copies 25 Cents VOL. XLII, No. 4

"The Generous Profession"

MUSICIANS are for the most part notoriously generous. There have been a few who seemed to have their pockets lined with fly-paper; but you will find a great number who are "generous to a fault." Some are hopelessly and foolishly improvident with their generosity. They sometimes carry their giving to a reckless extreme and find themselves impoverished in their own old age.

Calve, in her interesting autobiography, "My Life," says: "Practically every one of my comrades supports a number of dependent relatives or unfortunate friends. It is considered a disgrace to allow any member of one's family or clan to go uncared for, no matter how distant the connection may be."

We have known most of the great artists of our time and we have often marveled at their lavish generosity. One famous singer told us once that she actually was supporting no less than twenty-one dependents. Often the dependents are little better than loafers or beggars. We have known of some instances where they were actually plotting against their benefactor or abusing her for failing to give them more money.

We feel a little proud of the fact that musicians are generous. It means that they value human quantities, both good and bad, more than they value money. With all their improvidence they stand just a little higher in the scale than those to whom the chief joy of life is in holding on to every last cent and diverting it to selfish gratification of personal aims.

A Prize Contest Worth While

LAST month when we announced a prize contest upon the symposium, "The Ten Great Musical Masterpieces," in which twenty-six famous musicians, representing twelve countries, participated, we were careful not to mention a money prize, as we did not want to make it mercenary. We shall publish the winning article of from 2,000 to 2,500 words, and we shall pay for it precisely as though it were written by one of the foremost musical writers of the day, who regularly contribute to THE ETUDE. The prize is far more than money. The winner can not help adding to that precious something known as "reputation." For this reason, we were anxious to secure judges of the highest standing in the musical world. Full particulars of this contest, which closes on September 1st, 1924, were given in connection with the Symposium last month.

The judges who have consented to honor THE ETUDE upon this occasion are:

Dr. Leopold Stokowski, Conductor of the Philadelphia Orchestra.
Mr. Felix Borowski, Director of the Chicago Musical College.
Mr. Harold Randolph, Director of the Peabody Conservatory, Baltimore.
Dr. Frank Damrosch, Director of the Institute of Musical Art, New York.

ONE hundred and twenty dollars an hour is the price which one teacher with crowded classes is said to be receiving now. Gee whiz! Twenty-five years ago we had a sneaking feeling that we were committing grand larceny when we asked five dollars a lesson. Music lessons are going up like dollars in Berlin. Of course the reason is "supply and demand"—a venerable teacher of great fame with whom violinists everywhere are clamoring to study largely for "the name."

Methods or Madness

"Now," said Jack Hopkins, "just to set us going again, Bob, I don't mind singing a song." And Hopkins incited thereto by tumultuous applause plunged himself at once into "The King, God Bless Him," which he sang as loud as he could, to a novel air, compounded of "The Bay of Biscay," and "A Frog He Would." The chorus was the essence of the song, and as each gentleman sang it to the tune he knew best, the effect was very striking, indeed."

Thus at Bob Sawyer's unforgettable party did Charles Dickens write the recipe for the Futuristic Music of to-day into "The Posthumous Papers of The Pickwick Club." Surely many of the inane jumbles we have heard sounded like a "free fight for all hands." Some, we have been convinced, were inspired more by method than by madness. They have impressed us as the ballyhoo of composers incapable of attracting public attention in any other manner.

Stravinsky, Debussy, Ravel, Cyril Scott and a few others in Germany, have made scores that have employed new musical pigments, new designs, unconventional, though none the less beautiful. But much of the other futuristic music we have heard has sounded to us more like a license given to the performers to "play the tune you know best."

Can it be that the King of Siam, or the Sultan of Turkey, or the Rajah of Wotnot or whoever it was that preferred the tuning up of the orchestra to the regular program was right, and that we who have gone on eagerly admiring the gorgeous tone tapestries of Beethoven, Bach, Chopin, Wagner and Brahms, are wrong?

Character and the State

"Character is the only secure foundation of the State."
—President Calvin Coolidge.

OUR President made this historic utterance at his famous address in New York city, when he stated his intention to let nothing stand in his way to prosecute any one who had assumed a public trust and had proven a traitor and a craven in failing to guard the sacred responsibilities which such a trust imposes upon all.

We rejoice in the "granite integrity" of our President, confronted as he is with one of the most disgraceful governmental scandals that has ever stained our national honor. God give him strength to prove to the world that "Character is the only secure foundation of the State," and that the character of the great body of the American people stands for honesty to the last drop of the nation's blood.

THE ETUDE is particularly interested in our President's famous phrase, because it emphasizes the work which we were permitted to suggest in what has now become nationally known as "The Golden Hour" ideal. This plan of teaching character as a part of the regular work in the public schools and teaching character with a wonderful stimulating background of music, was never more necessary than now. Music inspires; and when the child mind has the problems of character and the principles of right-living presented to him with the inspiration of music, an indelible impression is made.

The Character of the United States of America tomorrow will be the character that we teach our children to-day.

What is of greater importance to you than this?

Every day make it a part of your life work to insist upon this until the schools of your city have a regular program of music and character building. Thousands of schools have

already introduced this in their work. It is your job and your responsibility to see that the "Golden Hour" plan is introduced in your schools. Never mind the name. Call it anything. The main thing is the principle.

The city of Philadelphia has at present, in General Smedley D. Butler, "The Fighting Quaker," a chief of police who attracted national attention in a day. All honor to him and to his drastic methods of rooting out crime. But, at the best, General Butler and all like him correspond to "swatters" in a campaign to get rid of flies. He can capture a few criminals and imprison them, but in order to clean out the breeding places of crime, we must begin with the education of the mind of the little child.

Ten thousand General Butlers can never safeguard the State in the future, unless we all start to-day to lay the foundations of character through training our children at home, in the church, and in the "Golden Hour" periods in the public schools.

What the Music Clerk Must Know

All big music firms are continually approached by musicians who desire employment. They seem to feel that because they know technic and the art of music, they are likely to become fine music clerks. One day in a lively music store would astonish them. Their musical knowledge would amount to little; but they would be plied with a thousand and one questions about editions, and so forth, that only very few musicians are able to answer. The capable music clerk has a fund of information that would make the ordinary musician stagger. He ought to, of course, know something of music. With a view to encouraging the clerk to build up his musical knowledge, the publishers of The Etude conducted a prize contest among a large group of employees. The contest was based upon the following questions. Some scored 90 per cent. of correct answers. How would you fare in such a contest.

1. *Name the composer of "Sonata Tragica."*
2. *Give Opus number of "Rondo Capriccioso," by Mendelssohn.*
3. *Name three Ultra Modern composers.*
4. *What two books would you recommend for the study of American music and composers?*
5. *How can you tell in what key a song is written?*
6. *Who made a concert arrangement of Schubert's "Military March?"*
7. *Which are the most popular of Liszt's "Rhapsodies?"*
8. *From what opera does Handel's "Largo" come?*
9. *Mention five leading living American composers.*
10. *Mention three leading living opera composers of the world.*
11. *Mention five Salon composers living, similar to Bohm, Behr and Heins.*
12. *What does M.M.=124 mean?*
13. *Name some coloratura songs.*
14. *In what opera does "The Last Rose of Summer" appear?*
15. *Name a Finnish composer.*
16. *Who composed the "Devil's Trill?"*
17. *Name three works on musical history.*
18. *Can you name three famous negro composers?*
19. *Who was the first American composer?*
20. *Name three standard editions of Chopin, giving editor's name of each.*
21. *What are the signatures of G♯ Minor, D♯ Minor, E♭ Minor, F♯ major, and C♭ major?*
22. *Name three modern French composers?*
23. *What is the Opus number of the "Minute Waltz" by Chopin?*
24. *Were Beethoven and Mozart contemporaries?*
25. *Who are the three great B's in music?*
26. *Name four great classic song writers.*
27. *Name the three most popular sonatas of Beethoven.*
28. *What is the English translation of the word Opus?*
29. *Name some South American composers.*
30. *How many Peer Gynt Suites did Grieg write?*
31. *What is the difference between American and European, or English fingering?*
32. *What studies would you substitute for Heller?*
33. *Mention some well-known modern technical studies.*

The Gifts of the Gods

Who will explain inspiration? Certainly we shall not try. If we sought to become really great in the field of composition, we should all feel that it was necessary to work hard and long to acquire the technic of writing; but we should never deceive ourselves into thinking that this might produce a masterpiece. We should want to go into the silences and prayerfully invoke the Almighty to part the veils of immortality, and let us have a glimpse of that world from which the heavenly works of art must come.

How else can we account for such a thing as the famous *Midsummer Night's Dream Overture*, of Mendelssohn? Mendelssohn lived to be thirty-eight years old. When he was seventeen, he wrote: "To-day or to-morrow I shall begin to dream the Midsummer Night's Dream." Dream, he did; and in one month a great masterpiece was complete. During the remaining twenty-one years of his happy life, he produced a surprising amount of excellent music, some of it very serious, and very earnest, indeed. But what musician will dare to say that anything that he wrote transcends that which the Gods gave to that high-minded youth of seventeen.

Yes, technic is important, and Mendelssohn had developed a remarkable technic before he reached manhood. Yet it was sheer inspiration which enabled him to produce his first and greatest masterpiece. He was probably surprised with the attainment himself. All inspirational writers are. They repeatedly wonder how they were enabled to do it.

The answer is on high.

Systems of Memory

The pages of popular magazines for many years have advertised systems of memory by which one is led to believe that, upon payment of so much down and the balance in interminable monthly installments, it is possible to expand one's intellectual reservoirs from the size of a teacup to a veritable ocean. These systems depend almost exclusively upon so-called Mnemonic helps or tricks of association of ideas. According to most psychologists, they are invariably disappointing in producing memories of real worth. Bolton, in his *Principles of Education*, says:

"As a means of memorizing ideas, they are a delusion and a snare."

In memorizing music there is no trick. *The way to memorize is to memorize.* This means focusing and refocusing down the attention to the most accurate degree.

It means discarding any effort that is purely mechanical. It means photographing and rephotographing what you desire to memorize over and over again, until the permanent print is recorded.

Note those words, "*Permanent Print.*" They are significant. A permanent mental print cannot come from a repetition of innumerable, imperfect prints. Every repetition must be perfect. One of the reasons why some folks say that they can not memorize music is that every brain negative they make is slightly different from the one that precedes and the one that follows it. The result is always a blur. Like the composite photographs.

Perhaps this thought may help you if you are one of those who keep on saying:

"It is useless for me to try to memorize music."

If all studio portals were surmounted by Lord Chesterfield's motto, "Whatever is worth doing at all is worth doing well," musical instruction in America might witness a great advance.

If Franz Liszt Should Come Back Again

An Interview Secured Expressly for THE ETUDE with the Famous Piano Virtuoso and Liszt Disciple

MORITZ ROSENTHAL

Biographical Note

Moritz Rosenthal was born in Lemberg, Polahd, December 19, 1862. His musical instruction began at the age of seven, with a local teacher named Galath, who was a viola player. His talent was immediately noted and ere long he commenced to study with Chopin's famous pupil, Mikuli, who was then head of the Lemberg Conservatory. At the age of twelve he became a pupil of Joseffy in Vienna. His debut occurred in Vienna in 1876. His success was instantaneous, and after a tour of Roumania he was made Court Pianist of Roumania when he was fourteen years of age. From 1878 to 1879 he studied with Liszt at Weimar and Rome. In fact, he was associated with the great Hungarian master much of the time until 1886, when Liszt died at Bayreuth. He studied with him from 1881-1886. Feeling that a good classical training was necessary in his work as an interpreter, he studied at the Staats Gymnasium in Vienna and at the University, where he was a pupil in philosophy under Von Zimmerman and Brentano and in esthetics under Hanslick. In 1884 he appeared again in Vienna amazing the public and the critics with his enormous technical achievements. His high intellectuality and long study of esthetic values have given him a wide reputation for his masterly interpretations. In 1912 he was made Kammervirtuoso for the Emperor of Austria. Mr. Rosenthal is a cousin of Mme. Fannie Bloomfield-Zeisler. His compositions are mostly for the pianoforte, the best known being his "Butterflies" and his wonderfully ingenious arrangement of the "Minute Valse" of Chopin (Opus 64, No. 1).

Has Piano Playing Progressed in the Modern World?

"Anyone who had the great good fortune to study with Franz Liszt for any considerable period was so captivated with the marvelous individuality of the man, his wonderful musical gifts, his memorable playing and his vigorous mentality that the mere mention of the name conjures up a picture of one of the few really great masters in the long history of musical art. Liszt's playing was supreme in its day. He usually exhausted all of the superlatives of the critics; and with this naturally grew a kind of halo that I of all people should loathe to dispel. Art, however, is truth; and the artist is one who sees clearly, hears clearly, understands clearly and portrays clearly. All that I may say hereafter is done with heartielt recognition of my personal debt to my master, but at the same time in the interests of the tone-art.

"Liszt, if he lived today, would probably be the greatest of living pianists. His powers and his genius would make him that. But the Liszt that I heard, in 1876 and thereafter, and came to know as my friend and my teacher, has been surely equalled, if not surpassed, in technic and tone by several pianists of the present.

Liszt Would Delight in Advance

"If Liszt were living now, he, with his broad grasp, would be among the first to recognize this; and he would immediately set about to place himself at the top. Naturally, around a great man there grow traditions, legends and one might almost say superstitions. Liszt, himself, was thoroughly human in every sense. He was a man, first of all; an intensely human, thoroughly brilliant man, with a leaning toward religion, occultism and the mystic, but quite as mundane in some ways as any of the rest of us.

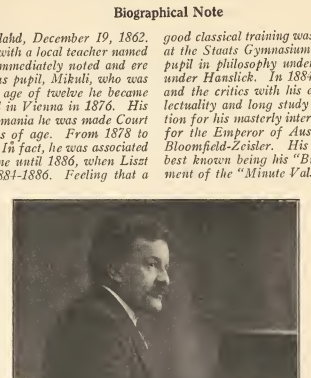
"If Liszt should return to us now he would be not only surprised, but also delighted with the tremendous advance in musical art—particularly in piano playing. He would be amazed at the great number of virtuosos. He would be fascinated by their musicianly tone and he would be astonished at the tempo with which certain of his compositions are ordinarily played in our concert halls.

"Take, for instance, Liszt's own *Don Juan Fantasie*, considered by some to be among the most difficult compositions ever written for the piano. In the *Champagne Song* it was the custom to play much slower than the air is sung upon the stage. When I was twenty-two years old I played this for Liszt and he marveled at my speed. If I should play it to-day at the same speed as I played it then, people would think me to be very cautious—perhaps losing my powers.

"If Liszt should return now and come to America, he would stand amazed at the great demand for music in the new world. He would be amazed at the numerous fine halls, the music schools springing up everywhere, and it would delight the soul of this most progressive of all true and great pianists.

How Liszt Identified Genius

"What Liszt would say of the musical modernists is hard to tell. It must be remembered that Wagner had no greater champion than Liszt, when most of Europe was laughing at the works of that transcendent genius. Liszt's penetrative mind realized the enormous genius of Wagner when others were deaf to it. At the same time, Liszt was not to be fooled. He was able to distinguish between great genius and men who merely pretended to be geniuses. He would want to "land" somewhere and not feel that he was forever staggering or swooning. Yet, I say, he would see the beauty in Debussy and Scriabine;



MORITZ ROSENTHAL

and, with his penetrative mind, he would see the beauty before anyone else.

"There is much music to-day which I am sure Liszt could never grasp, because it is written outside the pale of human musical comprehension. A great genius—a Michelangelo, a Velasquez, a Corot—has a God-given sense of determining the permanent, the immortal in art. Liszt had this in music, and that is why he regarded some of his own original compositions, which had the note of immortality, higher than he did his numerous piano arrangements, written around other men's immortal melodies to suit the musical market of the day. Of course, a great many of these arrangements, transcriptions and fantasies have become part of the most valuable pianistic literature of the concert platform. Yet Liszt would be delighted to see artists of the present day playing more and more of his original compositions. Fortunately, in recent years this has been the case. Few composers since the time of Liszt have approached him as a composer for the piano.

Superior Methods of Study

"The music student of to-day does not have to work in the way in which many of the students of my day were obliged to work. The whole matter of pianoforte education has been very much more carefully systematized through graded courses of study. The pedagogical methods are infinitely better. Thirty years ago, the teacher told you to bring this or that piece for your lesson. After you had played it you were told it was either good, bad or indifferent. The teacher's parting injunction was, 'Now practice hard; and come again in a week and I'll hear you play it.' Very seldom the teacher played the piece. There was little in the way of analysis, little in the way of the careful development of detail, little in the study of the harmonic construction of the work. The pupil was dosed with technic in much the same way. There were the notes; what did one have to do but play them on the right keys in the right time. That constituted the average lesson. Of course, there were exceptional teachers, but they were few.

Students Now Able to Accomplish More

"The advance in the demands upon all who play the piano has been so enormous that the student has to work to-day almost four times as hard as when Liszt held his master classes at Weimar. But the student to-day, by means of better pedagogical methods, is able to accomplish so much more. He has so many other helps which are of value to him. The number of concerts is one thing. In Liszt's day the really great pianists could be counted upon the finger of one hand. When one had enumerated Liszt, Chopin (marvelous genius, but restricted in his pianism though his physical weakness), von Bülow, Rubinstein and Tausig or Henselt, it was difficult to go farther.

Arm Weight in Tone Production

"Another advance that Liszt would notice, if he were to attend a succession of recitals at Carnegie Hall, is the occasional employment of arm weight in the production of singing tone. This I attribute to the influence of Rubinstein, who developed it more and more in his playing as he advanced in age. Rubinstein used his arms much more than Liszt in this respect. The beauty of the result is indisputable, but has not been adopted universally.

The Syncopated Pedal

"Liszt would also be filled with the keenest pleasure by witnessing another advance in piano playing. I refer to the general adoption of the syncopated pedal, that is, putting down the damper pedal after the note is struck rather than when it is struck. Only in this way can a beautiful cantilena be preserved in melodic passages. Liszt knew of this. However, it was not widely used until the last twenty years. It has made a vast difference in the beauty of piano playing generally; and I consider it the most distinctive differences between the piano playing of forty years ago and of to-day.

"Liszt would also be immensely gratified to find musicians, on the whole, giving a great deal more attention to general culture. Liszt was a broad-gauged man who saw the unwisdom of superficiality. He was cultured; and by culture he did not mean a few accomplishments, but, rather the serious study of the important problems of life and art.

Dr. Hanslick and Pure Music

"The emotional side of music made a strong appeal to Liszt. At the University of Vienna I studied for some time with Dr. Eduard Hanslick, the influential author of many works, including, *On Musical Beauty: A Revision of the Esthetics of the Toneart.* Hanslick was born in 1825 and died in 1904. Like many music critics, he studied music itself for a time, with a master, in his youth (Tomaschek); but never was a professional, practicing musician, in the larger sense. He surrounded himself with iron-clad theories of beauty, so thick that he could not see out to view the beauties of Wagner. I was repelled by his theories and left him very soon. Therefore I do not find myself in accord with Hanslick in any way. His theory—that music is *'Ein Reihe Bewegte Tone'* (a range of moving tones), like the little bits of colored glass in the kaleidoscope, and nothing more, is hopeless to me. He tried to make the world believe that beauty in any musical masterpiece had nothing to do with any emotions, but lay in the musical tones themselves. This takes away the whole significance of music.

"Music is the expression of the emotions through a serious and gorgeously beautiful medium. Behind every melody there is the soul of a great personality. By the melody you can judge the greatness of the master's emotional stature. It is the surge of a colossal heart and mind. So it is with Beethoven and Chopin's music. It is the emotions of Beethoven and Chopin interpreted in tone. Hanslick would have us believe that music is recreated by the interpreter as an artisan puts together a mosaic, every stone in its place. Yet, in music, the interpreter recreates every time he plays, and his recreation depends not merely upon his digits or upon his mental conception of the piece, but also upon his emotional sympathy and understanding of the creator's life and mood and inspiration.

"Thousands have read Hanslick's works, which were translated into many languages; but I beseech the readers of THE ETUDE not to be misled by them as was their author when he said, "The few flowers of the later Beethoven are surrounded by a contrapuntal picket fence." Any theory that leads to such a conclusion as this, or that the *B Minor Sonata* of Chopin has only one really enjoyable movement—the Scherzo—had better be avoided. Far safer was the ideal of Liszt—a musical mentality beside which Dr. Hanslick was a pigmy.

Liszt Would Have Been Delighted

"As I have said, Liszt would be delighted with the modern use of the pedal. In some modern music, with its whole tone scale and its augmented chords (which by the way are trumped out before us as novelties, when Monteverde discovered them and Chopin and Wagner knew and used them judiciously) the pedal is sometimes used for 'atmosphere.' The result, only too often, is a fog as opaque as any of which London ever boasted. One must be extremely cautious of the pedal in such works and also in polyphonic works, such as Bach, where a blur or a smear follows the confusion of tones.

"I rarely use the middle pedal on the grand piano. In fact, I find that very few pianists employ it. Very much the same effect may be obtained by depressing the damper pedal a very short distance. That is, the chords in the bass are sustained while those in the treble are not.

A Target for Amateurs

"Liszt was bored by indifferent playing of any sort. His commanding position naturally made him the target for the world. He was forced to hear many very terrible amateurs. I recollect one instance of a Countess who had a son who persisted in playing the Chopin *Valse*, Opus 64, No. 1 *(Minute Valse)*, over and over again, until Liszt dreaded the sight of him. He played the *Valse* fairly well, and Liszt was at a loss to know how to get rid of him without insulting the Countess, with whom he was very friendly. He asked me to play immediately after him my own arrangements of the *Valse*, in which the famous first theme appears in thirds and sixths and is combined with the second theme in one movement. This is done in two ways: First the cantelina theme is in the left hand and the running theme in the right and then this is reversed. This multiplies the difficulties of the performance about ten times, to the average pianist. The young man listened to my arrangement of the *Valse*, with his mouth open, and never again bothered the master with his amateurish performances. Liszt summoned me very often afterwards to play this study for him and his visitors with the words: 'Do play us now your Chopin with sauce piquante *á la Rosenthal.*'"

The Stiff Thumb

By H. Kammerer

ONE of the most common faults the piano teacher has to cope with is that of the stiff thumb. This is usually caused by the pulling inward, towards the center of the hand, of the joint that attaches the thumb to the hand. This pulling inwards may, under certain exceptional circumstances, be necessary; but for almost all of our piano-playing, and particularly in the case of beginners, this joint should show a slight bend outwards.

This stiffness of the hand joint of the thumb may be corrected, and with the beginner it may be precluded by the following series of exercises:

First. Examine the thumb. Notice that, unlike the other fingers, it has only two phalanges or sections, the phalange on which the nail is situated, called the "nail phalange," and the phalange next to the hand, which is call the "hand phalange." The joint connecting these we call the "nail joint" and the joint connecting the thumb with the hand we call the "hand joint." The fat part of the hand that comes between the thumb and the wrist is called the "first metacarpal." We notice that this bone, unlike the other metacarpals of the hand, can move quite freely by itself, so, for practical purposes, we will consider it a part of the thumb, too.

Second. Rest the arm, finger-tips and thumb comfortably on a table. With the wrist always on the table, raise the first metacarpal as high as it will go, and take great care that both the hand joint and nail joint show a bend *away* from the hand, or outwards. Then suddenly relax the metacarpal, which means that the whole thumb drops back to its resting place on the table. Notice what it *feels* like when the thumb relaxes. Do this a little every day until it is very easy.

Third. Hold the hand with the palm facing the body. Watch and feel the metacarpal move back and forth instead of up and down. Try to touch the base of the little finger with the tip of the thumb. Move the thumb very slowly, and make the phalanges of the thumb move in this order:—first the little nail phalange bends over towards the little finger, the metacarpal and the hand phalange being as far away from the little finger as possible, and the hand and nail joint showing their bend outwards. But the nail phalange soon needs the hand phalange to help it to make its journey across and then, last of all, when they cannot move far enough by themselves, the fat, lazy metacarpal helps a little by moving over as far as it will go. Now move the thumb back to its original position thus:—first the metacarpal goes back to its original position, which is as far away from the hand as possible. It pulls along the other two phalanges with it, and when these are allowed to relax they simply fall into their original positions, too. This should be done a little, carefully, every day.

Fourth. Do the same exercise with the back of the hand towards you, so that you cannot see but only feel what the thumb is doing.

Fifth. Place the right hand in position on the piano, with the thumb on C, second finger on D, and so on. Move the thumb slowly from C to G, making sure that it *feels* the same as in the fourth exercise; then back to C. Let the hand and arm move gently back and forth to help the movements of the thumb; that is, as the thumb goes under, the wrist and elbow move away from the body and consequently the hand and arm slope inward toward the finger-tips. As the thumb goes back to C the wrist and arm relax to a position near the body. Try this also moving the thumb shorter distances, as from C to F, from C to E. Notice the *feel* of the wrist and elbow when they move out and relax.

Sixth. Same as fifth, but with an important exception. This time keep the wrist and elbow out all the time, whether the thumb is on C or G, with a consequent slope of the hand and arm away from the body and towards the fingertips.

Seventh. This time press the keys gently instead of just placing the thumb above them. Notice that the nail joint has possibly been bending more than is necessary to use the key comfortably and adapt the bend of the nail phalange to a convenient position.

Eighth. Apply the above to scale playing. The scale must *never* be played without preparing the thumb. For example, in the scale of C, as soon as C and D are played, the thumb must immediately turn under in the correct way and have its tip waiting on F for the next time it will be used. If the thumb is left on C, it may stiffen in sympathy with the work of the other fingers; in fact, almost invariably does so for a beginner; then, when it is time for it to turn under, it relaxes enough to turn under with a jerk. A carefully prepared thumb means that the thumb is almost always turned under; and it is impossible for a thumb to be properly turned under and stiff at the same time. This should be applied also to arpeggios and any piece or exercise that entails the turning under of the thumb.

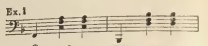
Now is the time to plan for a summer of joyous musical study. Many musical workers owe their present success to intensive summer study. Hot weather work pays cold weather dividends.

Use of Damper Pedal for Young Pianists

By Olga C. Moore

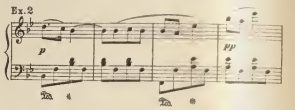
As all know, one object of using the damper pedal on the piano is to connect tones which cannot be connected with the hands. In teaching, it cannot be too strongly impressed upon pupils that they must *listen* carefully to the effect produced when using the pedal.

So when an accompaniment reads:



(no matter how the printed pedal marks are given) the pupil should press the pedal down soon enough, after the first quarter note, to hold the tone over to the first chord; then, lifting the pedal immediately after first chord is struck, allow the hand to take the second chord, without blurring. Thus one makes the first tone a quarter note as written instead of a dotted half-note blurring all through the measure. Pupils have wondered why, if a quarter note is written, does one hold it clear through the measure (as printed pedal marks so often indicate) thereby making it a dotted half-note.

In *The Tulip*, by Lichner, is an example of where if the pedal is pressed down immediately after the first tone, held, and lifted as the double notes are struck, a pretty effect is given; where to hold through two measures spoils it.



Pedaling according to this example, allows clear, sweet tones in the treble also.

Scales for the Little Ones

By Jessie Atkins Greene

WHEN teaching children scales it is a good plan to tell them first why all scales sound alike, especially in the major mode. Use the C scale as a model and tell them that all the major scales are formed after this pattern, just as a dress is cut from a pattern.

Show them that a whole tone (some authorities prefer to call it a whole-step) consists of two half-tones, the black keys indicating the half-tones, with the exception of the scale of C, which has no black keys. Then tell them that there is a rule for building the major scales, namely: First come two whole-tones, then a half-tone; then three whole-tones, and lastly a half-tone.

Now play C-D, and the pupil says "Whole-tone;" D-E, "Whole-tone;" E-F, "Half-tone;" and so on till the entire scale is built.

Then continue, "Now we can start on any one and build a major scale, if we but remember the rule about whole and half steps. Tell the pupil to start on G and build the scale. When she comes to E remind her, "A whole-tone," and she invariably plays F-sharp, and, having done it herself, remembers it.

"Now you see," you will say, "why we have sharps and flats. They are to alter the tones to make the intervals come right."

Have the pupil write in her notebook all the major scales, using a little bowed line to connect all the intervals and placing "½" under the half tones. CD DE EF FG GA AB BC.

Pupils have invariably built all the scales correctly, after understanding the rule about the intervals.

If the pupils learn just how many whole-tones come before the half-tones, they always remember to place the half-tones correctly. In this way they learn to play scales chromatically, after they have once learned them, beginning with C, one right after the other.

This is not claimed to be an especially new idea of scale building except that this method carefully avoids reference to the "third and fourth" and "seventh and eighth." If students absolutely understand what constitutes a whole-tone and half-tone, and know where they come, the sharps and flats have no terrors for them.

Distinctive Traits of Great Masters

By REV. F. J. KELLY, Mus. Doc.

Father F. J. Kelly has made exhaustive studies of the working methods of the masters and his clear and faithful pen pictures are of real interest to all students.

AT a time when art and literature are daily taking a stronger hold on all classes of society, and are obtaining by degrees their proper recognition and position, it follows naturally that a steadily increasing interest is felt in the personal history of great artists and authors, and that people who delight in their works should wish also to know something of their lives, their habits, and modes of working. In this there is nothing but what is most just and reasonable.

Few men can see a work of art without caring to know who or what like was the man that made it; few can resist the spell of sympathy that is exercised by the artist; and the first consequence of yielding to the charm is a very natural curiosity about the artist himself. No details of his life or tastes seem too trivial to his devoted admirers; his words, on small as well as on important occasions, are remembered; his looks, his actions are observed and carefully set down; and anecdotes, more or less authentic, are recorded to gratify the appetite of the curious. Locks of his hair, his shoe buckles, are treasured as though they retained some portion of the personal charm of their former wearer. That his portrait, or his letters and manuscripts, should be scrupulously preserved is yet more natural; and from the latter, of course, a new light is very frequently thrown upon his works, as we before possessed and knew them. To understand an artist's character cannot but help us to understand his works more thoroughly than they could be understood without some such knowledge of himself; for, as no human action can be properly valued for good or bad unless we clearly see the motives which dictated it, so no work of art can ever be truly appreciated except with a clear comprehension of its author's purpose.

Life Influence on Musical Art

It is, perhaps, not too much to say that the habits of life, the health, the circumstances, and the consequent temperament of an author must surely influence the tone and spirit of his compositions and stamp upon them the result of the multitudinous causes which have affected his own disposition. From a man like Beethoven, leading a life of retirement, a prey to ill-health and constant worry of domestic troubles, and struck down in middle life by the catastrophe of deafness, having but few, and perhaps not desiring to have many friends—from an artist so situated, who would expect the production of music of a generally gay and cheerful character? And indeed, though relieved occasionally by strains of heavenly joy and brightness, the clouds of melancholy and gloomy grandeur are never broken for very long by such gleams of sunshine.

The strongest characteristic, on the other hand, of Mendelssohn's music is the exact opposite of this; and we constantly perceive in it the counterpart of his bright, loving and lovable nature, his buoyant spirits, seldom-failing gaiety and even his occasional petulance, tempered as were those qualities by profound study and the methodical application of its results. To such, therefore —and we believe they are the majority among lovers of art—as feel this desire to become acquainted with the peculiarities of character that mark the masters whose works they never read or hear without a new delight and enjoyment a few facts relating to their habits and mode of composition will not be unwelcome.

The first masters, writing as they did for the services of the church, drew their inspirations in the seclusion of the cloister, and gave appropriate music to the hymns in daily use, composed in seasons of fasting, prayer and meditation. Beyond this little is known of their habits. Allegri, Anerio, Palestrina, Leo, Bai and Durante, who founded church music and enriched its next succeeding era, are known to us by their works chiefly, and of their lives we have but few particulars.

The Stradella Tragedy

It is impossible to separate our sense of the beauty and earnestness of Stradella's music from the memory of his romantic history, his devoted attachment and tragic end. Being engaged in the service of the Republic of Venice, to compose operas for the carnival, he achieved a great success, both with his compositions and his splendid voice. A Venetian noble, whose mistress was a passable singer, invited Stradella to give her some lessons; and between the master and his lovely scholar there soon sprang up an affection which led eventually to their escaping together one night and setting out for Rome. The noble, enraged beyond measure, immediately hired assassins to follow the fugitives and put them to death. The ruffians soon found Stradella at Rome, where he was on the point of giving an oratorio at one of the churches; and, as the story goes, waited through the performance for a fitting opportunity for putting their purpose into execution, but were so melted by the wondrous beauty of Stradella's voice and music that they relented and, with many tears, confessed to him what had been their mission, and protested that they were incapable of the crime of robbing Italy and music of so great a genius. Warned by this adventure, the lovers fled to Turin, whither they were pursued by the implacable vengeance of the Venetian; and Stradella was attacked and wounded by three assassins. From these injuries he ultimately recovered, and perhaps thought himself safe from further danger, but the anger of his persecutor was not to be so easily appeased; and, shortly after, Stradella having taken his Ortensia to Genoa on an excursion, the pair were barbarously murdered in their apartments about the year 1681. "So perished," says the biographer, "the most excellent musician of that day in all Italy."

In Germany, only three or four years later, was born the greatest of the next century of musicians, Johann Sebastian Bach, who wrote more, perhaps, than any other man of that or any age. The number of his works is prodigious; and yet he never wrote anything that he did not correct as often as he had to recopy it. Hence it is by no means uncommon to find copies of his compositions which differ very essentially from all other known versions of the same. He seems to have spared no pains to render as absolutely perfect as he could all that flowed from his pen, voluminous and elaborate as it was. His great contemporary, Handel, though he frequently recurred to what he had written on previous occasions and for other purposes, and used again subjects and often whole movements of his own or of other composition for the work before him, was an exceedingly rapid writer. Pages of his original manuscripts still exhibit whole passages of deafness, having but few, and then, proving that they were wet all over at the same time.

Handel's Method of Composition

Handel's handwriting was sometimes very fine and delicate, the heads of the notes being no bigger than pin-points; while at other times it was massive and large, with heads like bullets to the crotchets. He too, like Bach, frequently reviewed and amended his work. He rewrote four times, for instance, the air, *How Beautiful* in the "The Messiah." At his death few of his works were found as he had originally written them; scenes and even bits of recitative were altered, scored through, or covered with pieces of paper gummed on and bearing a new version of the passages so concealed. In composing, he wrote with the greatest facility, beginning to set the words of an oratorio before he had received more than the first act of it. When engaged on the "Rinaldo" of Aaron Hill, Rossi, the translator of the libretto, was unable to do his part quickly enough to keep pace with Handel, who set his translation to music faster than he could write it down. "The Signor Handel," he says, "the Orpheus of our age, in setting to music this lay from Parnassus has scarcely given me time enough to write it; and I have beheld to my great astonishment an entire opera harmonized to the last degree of perfection in the short space of a fortnight by this sublime genius."

Handel's celebrated countryman, Gluck, on the other hand, is said never to have put pen to paper until he finished and elaborated in his own mind. This is also the case with Gounod, whose prodigious memory enabled him to retain a whole opera in his head, without making sketch or memorandum, until every detail was in its place and ready for committing to paper. But to return to Gluck. "He has often told me," says M. Corenses, "that he began by going mentally over each of his acts. Afterwards he went over the entire piece; that he always composed imagining himself in the centre of the pit; and that his piece thus combined and his airs characterized, he regarded the work as finished, although he had written nothing; but that this preparation usually cost him an entire year, and most frequently a serious illness." It is related of Handel that being asked about his idea and feelings when composing the Hallelujah Chorus, replied: "I did think I did see all heaven before me, and the great God Himself." He would frequently burst into tears while writing, and is said to have been found sobbing uncontrollably when in the act of setting the words "He was despised." His servant who brought his coffee in the morning often stood in silent astonishment to see his master's tears mixing in the ink as he penned his divine notes.

Sarti, a composer as cultivated as he was charming in the suavity of his airs and his sentiment of scenic effect, required a spacious, dark, dimly-lighted room; and it was only in the most silent hours of the night that he could summon musical ideas. In this way he wrote "Medonte," the rondo "Mia speranza" and his finest air, "La dolce compagna." Cimarosa was fond of noise; he liked to have his friends about him when he worked. It was thus that he composed his "Orazii" and his "Matrimonio Segreto," for long the finest serious, and the first comic opera of the Italian school. He would write in a single night, the subject of eight or ten charming pieces which he afterwards finished in the midst of a circle of friends.

It was after doing nothing for a fortnight but walk about the environs of Prague, that the air "Pria che spunti" (Matrimonio Segreto), one of the loveliest ever penned by any composer, suddenly entered his mind when he was not thinking of his opera.

Hadyn's Art Life

Haydn was wont to sit down at his piano and in a few moments to soar among the angelic choirs. He lived entirely for his art, exempt from all cares. A singular effect of his retired life was that he, who never left his home town, was for a long time the only musical man in Europe who was ignorant of the celebrity of Joseph Haydn. As if fate had decreed that everything ridiculous in music should originate in Paris, Haydn received from a celebrated amateur in that city a commission to compose a piece of vocal music; some select passages of Lulli and Rameau being sent with a letter as models. These he returned, replying with simplicity that "He was Haydn and not Lulli or Rameau, and that if music after the manner of these great composers was desired, it should be demanded from them or their pupils; that as for himself, he unfortunately could only write music after the manner of Haydn." His life was uniform and fully occupied. He placed himself at a small table by the side of the piano each morning, and the hour of dinner found him still seated. In the evening he went to the rehearsals or to the opera, which was given four times a week in the prince's palace. Such was the course of his life for more than thirty years, and this accounts for the astonishing number of his works.

The Unsystematic Mozart

Like Haydn, Mozart devoted the early part of the day to composition. When an idea struck him, he was not to be drawn from it. If taken away from the piano, he continued to compose in the midst of his friends and passed whole nights, pen in hand. At other times he had such a disinclination to work that he could not complete a piece till the moment of its performance.

In the well-known case of the famous sonata for violin and piano, which he wrote in hot haste at Vienna in 1784 for Mlle. Strinasacchi, Mozart had time only to write out the violin part, and performed the work the next day without putting his own part on paper. He had before him the violin part, with the accompaniment staves below it mostly blank, but with here and there a few bars to indicate a change of figure or modulation. These occasional bits of accompaniment may still be seen in the autograph manuscript, written in pale ink. The remainder, which he filled in afterwards, are in black ink. The overture to "Don Giovanni," perhaps the best of Mozart's overtures, was written only the night before the first performance and after the general rehearsal of the opera had taken place. He had arranged that the copyists should come in the morning at seven; and by the time they arrived the overture was finished. They had

however scarcely time to write out the orchestral parts before the performance, and the players had to execute it without a rehearsal. Some critics profess to point out in this overture the passages where Mozart fell asleep and those where he suddenly woke again during its composition.

Beethoven's Method of Composing

Beethoven used to sit for hours at the piano improvising the thoughts which he afterwards jotted down and subsequently elaborated into the music with which he astonished the world. If he discovered that he had been overheard at such times, he was incensed to the highest degree. In another mood, and especially after he had become deaf, while working out a subject in his mind he would leave his house at night or in the early morning and walk for many hours through the most remote and solitary places, through woods, and by lakes and torrents, silent and abstracted. When engaged in his magnificent *Sonata Appassionata*, he one day took a long walk with a pupil. They walked for hours, but during the whole time Beethoven spoke not a word but kept humming up and down the scale. It was the process of incubation. On reaching home he seated himself at the piano without taking off his hat and dashed into the splendid Finale of that noble work. Once there, he remained for some time, totally regardless of the darkness, or the fact that he and his pupil had had nothing to eat for hours.

When composing in his own room at home, he would sometimes walk about in a reverie, pouring cold water over his hands alternately, till the floor of the room was inundated and the people came running up stairs to know the cause of the deluge. At his death he left besides his finished works a quantity of rough sketches containing, doubtless, the germs of many more works, which never passed the stage in which they appear there. The first draughts of his well known compositions show the successive alterations which their subjects suffered before they pleased him; and these form a most interesting study, as exposing his manner of working. Even when completely finished and perfected to his own satisfaction, his manuscript presented many difficulties to the reader, and his copyists and engravers are said to have had a hard time of it. In one of his letters, in which he gives his publishers the corrections of some proofs of a string quartet, he concludes by saying that, "It is four o'clock. I must post this; and I am quite hoarse with stamping and swearing."

The handwriting of Mendelssohn was beautifully neat and his manner of correcting the proofs of his printed work excessively careful and painstaking. In composing he made few sketches, but built up the whole in his head, and then, when writing down the score thus mentally prepared, rather invited his friends' conversation than otherwise. "Pray, come in," said he on one occasion, "I am merely copying." On the other hand he was fastidious to a fault in allowing his music finally to leave his hands for the publisher. The beautiful *Italian Symphony* was kept back by him till his death, the *Walpurgis Night* nearly as long, and some of the finest numbers in "Elijah" and the "Hymn of Praise" were added after the first performance. No musician more thoroughly appreciated that maxim, that what is worth doing, is worth doing well, or more consistently carried it into practice.

Mastering a New Piece of Music

By C. B. Neff

Five ingredients enter into the mastering of a new piece of Music.

Ambition—the sincere desire to do the thing, and to do it well.

Courage—The sure feeling that you can master it; and the determination to "stick to it" till you can play it well.

Mental Rehearsal—Before attempting to play it, give a good half hour to its mental rehearsal. Play it over mentally, trying to hear the melody of the piece from beginning to end.

Study—Master the meaning of every word, sign or character used in the printed representation of the composition.

Practice—Commence to play it at a moderate speed; but do not stop for mistakes. "Hit or miss," play it to the end. Then retrace your steps, picking out the mistakes you have made and working on these passages till the errors disappear. Nothing ever was accomplished in music without practice. Practice, and practice hard; but do not over-exert yourself. If the fingers become stiff, or you feel tired, take a rest till you feel refreshed, and then take up the work anew.

How a Great French Poet Inspired a German Genius

Wagner's Letter From the Poet Baudelaire

By E. H. P.

A highly interesting letter from the French poet, Charles Baudelaire, to Richard Wagner, written at the time when the latter was going through a series of most disheartening struggles and failures in his attempts to obtain musical recognition in Paris, has recently been unearthed from the collection of M. Jacques Doucet and published in *La Revue Musicale*. The original letter is, of course, in French: we think it well worth translating for the readers of The Etude (omitting merely a few paragraphs where the author seemed to virtually repeat himself).

Friday, Feb. 17, 1860.

Dear Sir:

I have always figured to myself that a great artist might not be insensible to a sincere compliment, when the compliment was like a cry of recognition. * * * First of all, I wish to tell you that you have given me *the greatest musical enjoyment that I have ever experienced.* * * *

The first time that I went to hear your works I was very ill disposed and, I must confess it, full of evil prejudices; but I am excusable; I had been many times duped; I had heard so much of the music of charlatans of great pretensions. By you I have been conquered all at once. That which I have experienced is indescribable, and if you will deign not to laugh, I will try to interpret you. At first sight I had a feeling that I knew this music, and recreating it later I understood from whence came this illusion; it seemed to me that this music was *mine*, and that I recognized it as every man recognizes the things he is destined to love. * * *

After that, the principal characteristic which struck me was grandeur. It represented what was great, and it uttered what was great. I recognized throughout all your works the solemnity of great sounds, of the grand aspects of nature, and the solemnity of the great passions of men. You feels at the same time elevated and subdued. * * *

I have felt the majesty of a life larger than ours. Yet another thing: I experienced many times a feeling of the strangest nature; to conceive pride and joy, to let a really sensuous pleasure invade me, penetrate me—a pleasure like mounting in the air or rolling on the sea. * * * For example, helping myself to comparisons borrowed from painting, I suppose before my eyes a vast stretch of somber red. If red represents passion, I see it arriving gradually, through all transitions of pink and rose, up to the glow of a fiery furnace. It would seem difficult, impossible, in fact, to arrive at anything more glowing; nevertheless a last rocket comes and traces a track whitер than the whiteness which forms the foundation. It shall be, if you please, the supreme cry of a soul lost in a paroxysm. * * *

After the day when I heard your music, I kept saying to myself, especially in unhappy hours: *If I only might hear this evening a little of Wagner!* There are without doubt other men made like me. * * * Why don't you give some concerts again and add new pieces? You have given us an advance-taste of new joys; have you the right to deprive us of the rest? Once more, sir, I thank you; you have recalled me to myself, and that grandly, in unhappy hours.

Ch. Baudelaire.

I do not give my address, because you might think I wanted to ask favors of you.

* * * * *

It would be hard to overestimate what such a letter as this may have meant to a man who, like Wagner, was fighting with his back to the wall. It may have been very thing that turned the scale, giving him just the bit of extra courage that was needed to hang on a little longer until his luck changed.

Doubtless our readers will be interested to see a copy of the very program of Wagner's music to which Baudelaire listened. Fortunately it is still in existence:—

I. Overture to "The Flying Dutchman."

II. March and Chorus from the Second Act of "Tannhäuser."

III. Introduction to the Third Act, "Tannhäuser."

IV. Chorus of Pilgrims and Overture from "Tannhäuser."

V. Prelude to "Tristan and Isolde."

VI. Prelude to "Lohengrin."

VII. *The Awakening of Morning*, "Lohengrin."

VIII. Introduction to the Third Act of "Lohengrin."

IX. Wedding Music from "Lohengrin."

* * * * *

Wagner alludes pleasantly to this letter in his *Autobiography*. Speaking of his Parisian friends, he says:

"Another most interesting acquaintance was that of the poet Baudelaire. It took place through a letter in which he spoke of the sensations which my music had caused him to experience, which suggested those of colors rather than of sounds. * * * To his signature he added no address, * * * but just the same I set about to discover him, and delayed not to add him to the circle of acquaintances which gathered at my home every Wednesday evening."

Wagner was at this time nearly fifty years old; Baudelaire about forty. Wagner nowhere mentions Baudelaire's poetry: Probably the poet understood the musician better than the musician did the poet.

How Much Technic?

By Leonora Sill Ashton

In the process of all education the vital point to be considered is how to reach the middle way between the spirit and the letter. In the teaching of music, especially, this subject is most important.

Does a steady diet of technic tend to make a "machine" of a player? Is it true that spontaneity is lacking in our seriously minded students of music to-day? These are important questions.

It is evident that, in the case of the beginner, technic pure and simple must be applied for the formation of the hand, for the strengthening of the fingers, wrists and arms, and for the general physical development of the playing muscles. As the pupil advances comes this question: Shall he find his technic in his pieces or not? Someone said to me the other day, "I get all the technic I need in Chopin's Etudes." No doubt she did; but one cannot give Chopin's Etudes to every one in the place of other studies.

First let us think of the mental viewpoint. Technic alone is the tool by which our playing is made clear and intelligible. Do we wish to use the great masterpieces of musical literature as tools and thereby dull the edge of the imaginative and intellectual force which is primarily the object for which they were written? If he is the true musician, feeling instinctively the cadences, the melodies, and the harmonies of Chopin's Etudes, for instance, then give them to him without fear. If, on the contrary, the pupil is of a more sluggish musical mentality, then think twice before doing so.

In the practice of the C minor Etude, for instance, he will have plenty of technical exercise. But do not put the idea in his head that it is for that you have given it to him. Attach his notice to the wonderful resolution of chords, to the surge of the arpeggios up and down, to the world of despair that the whole composition denotes. If the technical part seems at first to overwhelm him, make up an exercise yourself of a resolution of arpeggios that will serve an apprenticeship for the actual playing of the etude.

On no account give one of the masterpieces of music as a technical work or even label it as such, to an unmusical pupil. In the other case it may be given safely to the one who instinctively feels its beauty. The subject all resolves itself into the old question of studying your pupils, their aims, their natural gifts and their ambitions.

With the very young pupil too much technic is, of course, distasteful. It must be given sparingly, with a clear explanation of the result it is intended to obtain. Much may be gained by the single aim which it promotes. I gave a peculiarly sensitive little musician a five finger progression exercise and she exclaimed, "O, I like that; I don't have to think about it!" She performed it perfectly, feeling instinctively the clear physical action it was meant to promote and, young as she was, realizing the relaxation from mental activity.

Here is a valuable point to be gained in clarity of thought and understanding. It seems a good rule to follow would be, "Technic for technic, and music for study."

If a pupil has any particular weakness, a frail outside of the hand, an awkward thumb, a stiff wrist, an uncertain touch; give him technic to build up these weak spots, just as you would give a dose of medicine for a bodily ailment.

Finally, the spirit and the letter of music may well be likened to a walk in the autumn woods.

The vigorous physical exercise strengthens the body and puts the whole frame into a state which fits it for any work it may wish to do, just as technic fits the fingers to their task. The coloring of the leaves, the brisk, invigorating air, the charm of the season, go hand in hand with the physical effort, making a form of complete and combined mental and physical stimulus.

So it is with the study of the masterpieces. When the mind and fingers have been trained to work together to a greater or a less degree, then give the Chopin Etudes and musical literature of a like calibre to your pupil, and you will find they can do double duty for his musical welfare.

"In Tune with the Laws of Sound"—Voices Are Born and Then Made

By GEOFFREY O'HARA

Geoffrey O'Hara, born in Canada, with an obviously Irish name, speaks with a French-Canadian lilt, sings beautifully, talks charmingly and during the recent war was one of the most successful of all the song leaders who did so much to cheer the men going to the front. As a composer, his long list of songs runs the gamut from the most dignified of sacred solos, such as "There Is No Death," to the very frivolous "K-K-K-Katy," which was sung by millions.

O'Hara's serious songs have been sung with very great success by many of the world's greatest singers, including Caruso and Werrenrath. His most recent song success, "Dreaming of My Dear Old Home Sweet Home," was of the kind that "caught on" immediately. He is well known as a Chautauqua speaker and singer, and has been a decided success both on the concert stage and in vaudeville. At one time he was commissioned by the Department of the Interior to make notation records of the music of the Navajo Indians. The following article upon the voice should be especially helpful to all who use the voice in speaking or singing.

Our ears are tuned to hear and appreciate the beautiful in nature, just as our eyes judge color, our palates, taste.

A great pianist draws from the combined vibration of many strings "harmonious" vibrations which are pronounced beautiful. To produce the effect the mechanism of the piano works practically the same with all pianists, *i. e.*, the hammers hit the strings and rebound, allowing the strings to vibrate. This is all the hammers can do. We are sometimes amused to see pianists go through funny affections on the keyboard, rather as if they thought they could "color" the tone by caressing the keyboard *after* the chord has been struck. Silly. A beautiful tone emanating from the piano has its component parts coördinated naturally in accord with the laws of sound. The great art is to "display" the chord. This can be done at only one moment and that is when it is struck.

The Pianist's Mind

The great pianist's mind has learned what this vibration (commonly termed tone) is; and his muscles have been trained to obey his mind. The closer he can get his mind to the truly beautiful in nature; or, in fact, the closer he can harmonize his mind with Nature Herself; the more "soul" he will have in his playing. But all he can do in playing the piano is to produce a combination of vibrations, whether in scales, runs, chords, or arpeggios. Our ears grasp and appreciate a beautiful tone or combination of tones called chords.

Likewise, the violinist's mission is to produce a vibration from his instrument. He has an initial vibration to produce, which he does by means of a bow (well rosined) which causes the strings to produce sound. Here we have friction making the initial vibration which is enhanced and enlarged by means of the body of the violin. The acoustics of the instrument help to beautify the tone. But the greatest factor of tone production, and upon which must rest the results, is the *initial* vibration. We can enhance and beautify it by the surrounding vibration material, but if the initial vibration is bad, the result will be bad. As with the pianist, the violinist can do but one thing and that is to produce an initial vibration of the strings which will be close as possible to the beautiful. The word "beautiful" here pertains to the law of vibration, which is Nature. His mind must perceive and appreciate the most harmonious vibration. This is an attribute of man. It is a law of Nature which is every man's property but owned by no man.

The Violinist's Bowing

The old violin masters kept pupils bowing for six or seven years. Why was this? Because the fundamental of violin playing is in the bowing. To please the wonderfully sensitive ear of the great masters, this was necessary. Their ears were so in tune with the wonderful and exquisite laws of vibration that they knew (but not scientifically) when the proper tone was produced. They showed their pupils how to hold the bow, showed them that for the best tone the bow must all the time be kept as closely as possible at a right angle with the strings, showed them how to pull it across the strings to produce that wonderful tone; and then it took years to do it. To do what? To train the mind to perceive this wonderful subtlety, to train the nerves to hear the message of the mind, and to transfer the same to the muscles. His every wish would then be interpreted by the strings. This is the "soul" of the artist dictating to the nerves, thence to the muscles to make those strings vibrate in a certain way and the muscles put it into execution.

Now consider even a simpler case—that of the cornetist. What is the action here? Anyone may experiment with the initial vibration which is produced (generally speaking) by blowing an imaginary hair off the tongue. Try it. What do you find—no more nor less than the initial vibration of the cornet, which the brass develops and enhances. Now what constitutes a beautiful tone on the cornet? To answer this I must skip over many valuable laws and refer to them as the laws of Nature, as heretofore. As with the violinist, the mind of the cornetist conceives the beautiful tone for which he is striving. By coaxing and persistency, the membrane and the muscles of the lips together with the air-propelling muscles (which need not be gone into) gradually learn the message the mind is striving to have them hear, and the result is that they gradually imitate the vibration, and the cornet does the rest. Work and close observation and study of the tone is responsible for great advancement. Those who were born with much more musical ability than others, combined with persistence, become what we call artists.

The Worn-Out Membrane

Violin strings wear out and must be replaced, likewise the membrane on the lips, but this replaces itself. Scientists tell us that the flesh and the muscles of the entire body change every seven years. If so, how many times would the soft membrane of the lips be worn out and replaced in the course of seven years, an average good term for a diligent cornetist to become something really more than the ordinary? How many times? That can be arrived at by guesswork, but it is safe to say "a great many." Now, as I have said before, the *mind* of the cornetist conceives the beautiful tone. Very often he has heard it elsewhere and tries to imitate it. His mind commands his lips to make the initial vibration. They refuse at first, not simply because they have not learned the knack, but principally because *the material of which they are made is not yet the proper material necessary to make the vibration called for.* But it is wearing down rapidly and it is being replaced and cultivated in its regrowth; a better and finer material is taking the place of the old. Cultivating anything means the wearing down and dying of something and the replacing of it with something derived from itself, of new and finer material. Just as the quality of wheat is improved by cultivation, so is the membrane on the lips. Just as the quality throughout, from father to son in families who have lived up strictly to Nature's immutable laws, can be and has been improved for generations, just so by this wonderful evolution can and will every part of man be elevated by degrees.

GEOFFREY O'HARA

Tissue is worn down and replaced with other material and this material will be better or worse than the original, as per the state of mind and body of the individual?

Now in the case of the human voice, what de we find? First, the production of sound is the result of friction of air against the edges of vocal chords, which is produced by resistance of the vocal chords and an air pressure behind them. This is precisely the action that takes place with the cornetist, that is to say, the resistance of the lips and tip of tongue and the pressure of air against them.

Now just as we have seen that primarily the great tone of the violin and of the cornet is the result of the *initial* vibration, so in the case of singing, the initial vibration of the vocal chords is the one greatest thing in the cultivation of the voice. Many think that the vocal chords "just work." The reason of this is probably because they can't *see* the vocal chords; and the result is that the initial vibration has been too much *taken for granted*. If a singer displays what is known as resonance, in other words, a great deal of intense tone, he is credited with having a "natural resonance" or a "naturally powerful voice" or a "born resonance," and the subject is dismissed under this cloak of ignorance.

The Voice an Instrument

The human voice, guided by the mind, is a mechanical instrument working on a series of fulcrums and levers. Some think it blasphemous to say that the voice is a mechanical instrument. They prefer to think that it "emanates from the soul." So it does, in one way, but don't forget the mechanism of it; for without that working correctly, all the mind and soul in the wide world cannot produce a beautiful tone. Remember the derision that was thrown at Bach and Handel when they resolved music to a science? People laughed at them, and, according to the degree of education and enlightenment the people had at that time, were perhaps justified in doing so. We have seen the errors two hundred years ago and must profit by them.

The relation of the production of sound between the violin, the cornet and the human voice is so very close that they afford a beautiful comparative study.

Some prodigies have the "perfect" mind, as we say "born," so that the cultivation of the coördination of their mind to their nerves and muscles is all that is necessary, which has in some cases come almost immediately. In some "born" singers the vocal apparatus has worked correctly almost immediately, just as the violin prodigy bowed immediately, as some great swimmers have broken swimming records with little or no instruction, and athletes have "tumbled into the knack" immediately.

Now what does all this lead up to? To this—that the material of which the vocal chords are made is the first requisite of a glorious voice; that this material is constantly wearing down and being replaced; that the *mind* dictates the quality of the new material; that the mind must be taught to discriminate by listening to beautiful tone; that, while the proper coördination of the whole body is necessary to a good voice, this is all secondary to the material of which the vocal chords themselves are made; that there is hope for us all," that all voices may be improved by mentally Coué-izing—"day by day in every way my voice is getting better and better;" that it is only partly true that "voices are born and not made."

The truth is that, the world over, many thousands of wonderful voices have been born and then ruined, either by the teacher or the pupil, or both. The truth better stated would read: "Voices are born and *then* made."

Fun in Music

By W. F. Gates

"Let's have some fun," says the child.
"We want excitement," adds the youth.
"We must have an avocation," says middle age.
"Give us peace and contentment," sighs old age.

And it's all a matter of having fun. Fun simply is the short name for relaxation, enjoyment, temporary substitution of pleasure-giving activities for necessitous grind.

Different people get their fun out of different things. For some there is no greater fun than the pursuit of the dollar. They have dug their rut deep. Others get their fun in games, in sports, in play. Some people even enjoy putting money down a prospective oil well; some prefer to have the hole labeled, "gold mine." Some get fun out of making people miserable; others derive joy from making them happy. It all depends.

Fun has an immense place in the human economy. It means relaxation, change, rest, renewal of youth, rejuvenation of forces, mental and physical. The muscular worker may get his fun mentally; the mental worker may derive his physically. The dealer in serious things needs the tonic of froth and soap-bubbles.

Passing other forms of activity, the musician who would pass his musical life in tonal glooms and tragedies, loses half his life. Besides the deeper things in music, there is vivacity, joy, happiness—even fun.

It has crept into the music of the greatest composers, at times. Even in austere and mathematical old Bach, we may find a touch of fun at rare intervals. We may find humor in Handel, though generally uneconscious on his part. Mozart was full of the joy of living and had a fine appreciation of fun. Beethoven had a grim humor that peeped out at times—note the Scherzo of the Sixth symphony.

Wagner, generally soaring in the clouds with his gods and demi-gods, when he came down to earth presented in "Die Meistersinger" the most elaborate bit of musical humor—fun—in the operatic repertoire. Richard Strauss gives his best efforts, at times, to ponderous humor. And as the years go on less and less do composers think it beneath their dignity to laugh in their music.

The teacher who would make his musical instruction all serious and formal overlooks a good part of the psychology of youth. The great desideratum is to make play out of work—that is, to put the same zest into work that it is so easy to put into play. And to this end it is a mistake to overlook that "bit of nonsense, now and then." In other words, the more playful bits of music, the joyous, the humorous. These things tend to keep the studio attractive, rather than a place to be led handcuffed.

Music is no less instructive because it has a bit of joy, humor, fun in it. In fact these features may furnish the sugar-coating with which to make palatable many a necessary pill. And the wise teacher makes use of every possible assistant to create interest and enjoyment in the work in hand. Don't overlook fun.

Who Wrote "Amaryllis"?

"*Amaryllis*, an old French court dance composed by Henri Ghys . . . was composed by a favorite musician of the court of Henry III (of France), and was first played at the wedding of his daughter, in 1581." The foregoing statement recently attracted our attention, because of its very apparent anachronism.

Henri Ghys was living in Paris as late as 1910, and not since the days of the antediluvians have we had records of longevity which would permit the possibility of his having spent the days of even his most precocious compositions, in the court of Henry III.

The documentary history of this once very popular tune follows:

The air, first printed in 1582, and often erroneously ascribed to Louis XIII, was known as *Le Son de la Clochette* (*The Sound of the Little Bell*), and the first eight measures of it were used by Baltasar de Beaujoyeulx (an Italian whose real name was Baltazarini) in the "Balet comique de la Royne (Ballet of the Queen)" staged for a royal festival.

Henri Ghys, the son of Joseph Ghys, a well-known violinist who died in Paris in 1848, used this air in a set of piano pieces, his Opus 10. It is Number Two of the set and had the title *Air de Louis XIII*. Published in 1870, it became very popular, was later known as *Gavotte de Louis XIII* and finally as *Amaryllis*. Only the opening phrase of eight measures is from the original source, the interludes between the repetitions of this seeming to be of Ghys' invention.

Inspirational Moments

Comments of Contemporary Music Lovers

"Is truth worth while? Is beauty worth while? In no other agency do we combine truth and beauty as we do in music."—Mrs. John F. Lyons.

* * *

"Personally, I have no particular preference as to instruments or to kinds of selections played. I like all music that is melodious."—Thomas A. Edison.

* * *

"Observation and practical experience have thoroughly convinced me how great and beneficent an influence art can and should be in the lives of the people."—Otto H. Kahn.

* * *

"Music is no longer the pastime of the dilettanti. It ministers to the majority, and it is recognized as the most associative and distributive of the arts."—*Public Ledger* (Phila.).

* * *

"Music is wine to the imagination. And the essence of music, originally and in this respect, is rhythm, or the regular recurrence of a pleasant stroke."—Max Eastman.

* * *

"The man who likes bad stuff (music) can come to detest it; the man who has learned to like good stuff has become a lover of it for ever and ever."—Percy Scholes.

* * *

"With the turmoil of the world today, music can do more than any other force to satisfy the longings of the soul. It does so because it so consistently takes its treasures from all sects and creeds and communions."—Grace W. Mabee.

* * *

"An eminent teacher in conversation once spoke slightingly to me of MacDowell's music. 'It is not piano music.' Yet I think I would prefer being the composer of *To a Wild Rose* and *To a Water Lily* than of wagonloads of scintillating stuff kept alive by teachers for the sake of technical merit."—Ernest Austin (English critic).

When Should Pupils Discontinue Music Lessons

By Earl S. Hilton

A promising pupil once remarked, "I am stopping my music lessons because I think I can play well enough to entertain myself and friends; and, besides, I don't want to be a music teacher."

The question comes to us, "Should a student of piano, who plays fairly well a number of fifth-grade compositions of the better kind, find it necessary to discontinue music lessons because she does not want to become a music teacher?"

The inexperienced teacher might answer, "Of course she should stop taking lessons if she plays so well and does not want to be a music teacher."

The unenthusiastic teacher will remark, "If the pupil grows self-satisfied and wants to quit, let her quit!"

The thoughtful teacher might answer, "The pupil should go on with her studies, but how can we prevent her from stopping?"

We answer out of experience with the pupil mentioned, "Even if the pupil does not want to be a music teacher, she should continue music lessons, as she has only reached the stage of progress where a little extra effort will send her toward higher things worth while."

In most instances the pupil's discontinuation of lessons is the teacher's fault. Lack of Ambition, Purpose, Enthusiasm and Energetic Effort are the main reasons for desultory pupils. When the pupil is weakest, he needs encouragement. But if the teacher is indifferent, how can the pupil be expected to express other than indifference?

When should pupils discontinue music lessons? It is time to discontinue lessons when your teacher ceases to create enthusiasm in you for higher ideals of acomplishment. But, after discontinuing, be sure to find a good teacher who, for some reason does fill you with a desire to go on to the heights.

"It is impossible ever to be too refined or too intellectual, provided the refinement and the intellectuality are the artistic means and not the artistic goal."
—W. J. Turner.

Common Musical Sense

By Arthur W. Boynton

"I'd give almost anything to be able to play the piano even for my own enjoyment." How many times have you not heard the above remark?

Now, playing the piano, perhaps well enough for others than yourself to enjoy, is not so difficult as it first might seem. We will take it for granted that you know nothing about music, except that you would give "anything" to be able to play.

First of all a piano is necessary. The best piano you can afford is the one to choose, whether it be a new or second hand one. Have it tuned twice a year, after the heat has been turned off in the spring and after it has been turned on in the fall.

The next step is to select a teacher. The best one you can afford is the one, taking for granted that the better the teacher, the higher the price. Take one-half hour lessons from a first class teacher rather than hour lessons from a fair teacher.

You must begin your lessons with a determination that you *are* going to play. If you possess the love of music, patience and perseverance you *will* play. Undoubtedly you will be a little nervous. Everything seems so new and your hands so awkward. You must remember that there are many small undeveloped muscles in the hands and arms which are not used to any extent. As we begin to play the piano these muscles come into action. Technic, to a certain extent, is the proper development of these muscles which enables us to have them under control so that we can use one without affecting the other.

Compare your progress with the development of an infant. First of all the babe tries to sit up. Does it give right up if it doesn't succeed? No! it tries and tries until it is able to do so. Then he creeps; tries to stand up; walks by hanging on to things; and finally when confidence is gained the babe who couldn't sit up is running.

That is the way we learn to play the piano. The first exercises seem difficult, but if you will practice and persevere there will come a time when they will seem perfectly simple. The teacher is your guide who shows you the correct way of accomplishing the quickest results. This is the one road which leads to correct playing. I do not believe it is possible to become a self-taught pianist. When an exercise is analyzed by your teacher, it ceases to be difficult. You should begin practice with a perfect understanding of what you are expected to do; then adhere strictly to that. If you experience any pain in your hands stop at once and rest. Bathing the hands and arms in hot water tends to relax the muscles and is beneficial. Never try to practice when you are fatigued. You must feel fresh to accomplish results. Lie down for half an hour, if necessary, before practicing. An hour or an hour and a half is long enough to practice at one time.

Many young men and women did not have any early opportunity to study music. Later they could and would do so but for the dread of starting. Now none of us is too old to learn. Some exceptionally fine pianists did not begin study until thirty years old.

If you are a true musician you will always have the desire to play better and better and you will realize that the greater part of that ability lies within yourself. What you are able to do shows the result of how much you have worked. The artist who renders a program much to our admiration, shows the result of years of hard conscientious work.

Nothing furnishes as much enjoyment as music. To be able to give pleasure to others, as well as to acquire refinement and culture is only taking advantage of one of the greatest gifts of God to man.

A Motet That Stopped Storms

By D. E. Delarey

It is not surprising that music was assigned a supernatural power in the middle ages. The superstitions of the people were unbounded. When the Flemish composer, Orlando di Lasso, was employed by Albert V, Duke of Bavaria, he was expected to lead his choir accompanied by the church dignitaries in a procession around the town as was the long established custom on Corpus Christi day. The day arrived and a terrific tempest arose. It was impossible for the procession to leave the church. It was then decided to have the ceremonies in the church. The choir marched ahead, singing the new motet of di Lasso, when is reached the portals the tempest abruptly stopped and di Lasso's motet was thereafter credited with having the power to quell tempests.

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section IV.

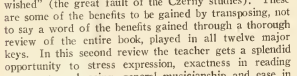
This Series began in The Etude for January

The value of transposition cannot be easily overestimated. In the first place it gives the pupil a feeling for tonality that is invaluable. In the second place it utilizes the knowledge gained in scales from the earliest stages of pianoforte practice. How seldom do pupils utilize such keys as F-Sharp, D-Flat and B-Major in the first three years or more of their piano work! By using the first exercise for transposition purposes the student plays in all twelve major keys at every lesson. In sight reading in the more remote keys later on, this is a wonderful help; and technically it gets the pupil away from the key of C major—"a consummation devoutly to be wished" (the great fault of the Czerny studies). These are some of the benefits to be gained by transposing, not to say a word of the benefits gained through a thorough review of the entire book, played in all twelve major keys. In this second review the teacher gets a splendid opportunity to stress expression, exactness in reading rests, notes, phrasing, general musicianship and ease in playing pieces up to time; because the mind of the pupil is free from some of the annoying details and can be concentrated on other important phrases.

How to Teach Transposition

How should you teach transposition? It is very simple. Explain that in every key No. 1 of the scale is the key note. Thus in the key of C, C is No. 1, D is No. 2, and so on. Take the following exercise:

Ex.1



It is written in the key of C major, in five finger position. Place the five fingers of either hand over the D position (D-E-F♯-G-A). Read from the fingering, not from the notes. As the finger used in the right hand is the same as the finger used in the left hand, the pupil is really playing from the scale numbers. At the first lesson assign the keys of C, D, E, F, G and A, but not B because this has a difficult hand position. Later do all twelve major keys.

Recite Key Signature Aloud Before Playing

If you ask the pupil to transpose to the key of D major, he should recite before playing, thus:

Teacher: "Play it for me, in the key of D major."

Pupil: "Signature, two sharps, F and C."

He then plays it in that key. This is important, as it keeps the child from feeling around for his sharps and flats. The seat of all technic, after all, is in the brain and not in the fingers; and, if the pupil thinks correctly he is very apt to play correctly.

Take a new exercise each week and transpose all exercises written in five finger position throughout the book. Later review and take the others. The children like this work very much—it partakes of the nature of a puzzle and they enjoy working out puzzles. Try it and see.

Pupil Should Recite Key and Time Signature

As soon as the pupil has learned his scales he should recite about each piece or exercise he studies—for instance, thus:

"This piece is written in the key of G major. Signature, one sharp, F-sharp. Time, 4/4, which means four counts to a measure, and a quarter-note gets one count."

If a piece of sheet music, he should begin with:

"The name of my piece is 'The Happy Farmer,' written by Robert Schumann," for instance, and then continue with the remainder of the recitation. The value of the pupil telling these things to the teacher, instead of *vice versa*, cannot be overestimated. It teaches the child to observe; and if he does this the first year of his musical life he is very apt to continue it. The pupil who is in the habit of observing these things before beginning to play will naturally be a careful reader and observe things equally important further along the page. Besides, there is no sense in the teacher having to tell such things at each lesson. If the pupil does not know it, the sooner the teacher finds it out the better. It should then be remedied.

Teaching Six-Eighth Time

Before beginning the study of 6/8 time, 2/4, 3/4 and 4/4 time should be thoroughly understood. Keep a few exercises in 6/8 time in daily practice for two or three months. *While on the subject, teach it thoroughly.* To explain a matter to a child, once is not sufficient. Reiteration is what counts.

You may teach it thus:

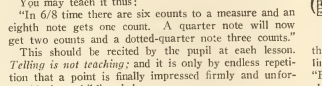
"In 6/8 time there are six counts to a measure and an eighth note gets one count. A quarter note will now get two counts and a dotted-quarter note three counts."

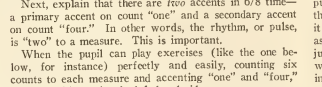
This should be recited by the pupil at each lesson. *Telling is not teaching;* and it is only by endless repetition that a point is finally impressed firmly and unforgetably in a child's mind.

Next, explain that there are *two* accents in 6/8 time—a primary accent on count "one" and a secondary accent on count "four." In other words, the rhythm, or pulse, is "two" to a measure. This is important.

When the pupil can play exercises (like the one below, for instance) perfectly and easily, counting six counts to each measure and accenting "one" and "four," place a gold star by the left hand side.

Ex.2





Later, perhaps the following week, explain that instead of six counts to a measure, 6/8 time may also be counted *two* counts to a measure, counting the "pulses" or "beats" (one and four). *This gives the correct rhythm and is invaluable.*

Slowing wading through 6/8 time is both laborious and incorrect. Have all exercises in 6/8 time played at sufficient rate of tempo to make the rhythmic pulse—two beats to a measure. When this can be done easily place another gold star on the right hand side of the piece. Pupils who have had a good standing in 6/8 time in their foundation work are a joy to teach in the later stages.

A Dot After a Note

Perhaps the next difficulty we will have to face will be the teaching of an exercise with a dot after the note.

Definition: "A dot after a note increases its value by *one-half the value of the note.*"

A dotted whole note (𝅝.) gets 6 counts.

The whole note gets 4 counts; the dot gets ½ of 4, or two counts, making a total of 6 counts.

A dotted half note (𝅗𝅥.) gets 3 counts.

The half note gets 2 counts; the dot gets ½ of 2, or 1 count; making a total of 3 counts.

A dotted quarter note (♩.) gets 1½ counts.

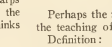
The quarter note gets one count; the dot gets ½ of 1, or ½ count; making a total of 1½ counts.

The Pupil Should Count the Note and the Dot Separately

For instance: In counting a dotted whole note, the pupil should look at the whole note and count four, then transfer his sight to the dot and count two more. This forms the habit of observing the dot; and that is, at least, something.

Some teachers advocate writing dotted notes this way;

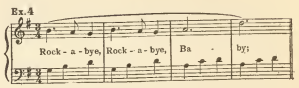
Ex.3



that is, placing the dot in the approximate place in the measure where it is counted. Caution: Do not leave the pupil with the idea in his head that "a dot adds *one* count."

Doubtless you will be teaching exercises like the following:

Ex.4

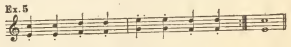


Do not count "and" for the eighth note. Use either of three words "hush a bye," "Rock a bye," or "Bob-o'-link." In each case the second syllable is spoken lightly "Bob'-o-link" for instance, not "Bob-o'-link." The music should be accented exactly as the word is spoken. Many pupils either stop the time in the left hand or "punch" the eighth note, making it stand out instead of playing it softly. Music has light and heavy notes just exactly as a language has light and heavy syllables; and it is just as incorrect in playing the piano to accent the wrong note as it would be to stress the wrong syllable in a word when speaking or reading.

Wrist Staccato

Speed in staccato passages requires either finger or a wrist staccato. The former is not advisable in the very beginning. Have the following little exercise kept in practice for the first year's work; played with pure wrist stroke. The pupil may be told to imagine that he has a pair of springs at the wrist, which pull the hand back quickly at the wrist like a "jack in the box." Or you may pretend that the keys are red hot and tap them lightly, the hand springing back at the wrist (using the same action with which you test a hot iron). A quiet forearm is desirable, but you will find that a rather peculiar quality of this exercise is its tendency to cause the pupil to stiffen the elbow. Watch it carefully.

Ex.5



The First Piece

I refuse to hazard a guess as to the psychology of it, but for some reason or other adults as well as children love a piece of "sheet music." The same identical piece in an album or a book has an entirely different effect. It *must* be "sheet music!" The wise teacher will capitalize this enthusiasm and assign pieces regularly, after about the first three months of lessons. At least as much may be learned from a carefully selected piece as from an etude or exercise. I have a selection of a dozen or more that I have worked many years to get together—I must have sifted several thousands for these few. But they are pieces that are "tried and proven." The test has been applied. What test? *The child is the court of last resort.* These pieces have been able to arouse his interest. This is the indispensable. Do not use stuff like "My Ma's Waltz." It is an insult to the intelligence of even a child. *Memorize all pieces.*

How to Select Pieces

For this purpose The Etude is a gold mine. Naturally, being a magazine with an universal appeal, it has to minister to the needs of different tastes. Perhaps some of the material cannot be used; but in nearly thirty years of constant reading of it, there has never been an issue from which I have not been able to get something. When you find a good number write it down in a note book—composer, grade and other information—and order several copies.

Classical Versus Standard Teaching Pieces

As I have said before, a modern idea much in vogue at the present moment is "service"—something of use, practical. The old-fashioned, cold, stiff, formal parlor or drawing-room, with its closed doors, except when company came, has given way to the nice light, comfortable, everyday living room. Do you not think it is about time that we music teachers did away with some of our antiquated ideas, and gave up trying to make Johnny Jones play a Bach Invention or Clementi Sonatina—a piece which when he starts to practice, father gets up and

leaves the room, sister makes scathing remarks, and Mother "endures" in silence—not to say a word about Johnny hating it himself?

"But," you answer, "Bach is so beautiful," you love it so yourself. "It is good for him;" "it elevates his taste," Perhaps—and, perhaps? *Is* Bach beautiful, the way Johnny is playing it—at his very best too? Would it not be better, if murder is to be committed, to commit it on some good standard teaching piece, instead of on Messrs. Bach, Clementi and their fellow-composers? The chances are ten to one that the pupil will learn to play the "Happy Farmer" or the March from "Faust" correctly and with enthusiasm, when he will halt, stutter and generally ruin his Clementi or Bach. "Inculcate a love of the classics while young," is tommyrot. You are doing just the opposite. You are inculcating a hatred of the very name of the classics. I know. I have investigated the case thoroughly. And, I might add—I agree with Johnny Jones. The F major invention of Bach is a lovely little tit-bit when played by Harold Bauer, and perhaps when played by you. But, as "executed" by the average pupil—it is the opposite of "art" or beauty.

Face the facts. Be practical. Which does the more good all round? Is not a light, attractive, melodious number by Friml, Huerter or Rogers—which gives joy at home, arouses the interest of the pupil himself and a demand for more—of greater value than all your pure classics abominably played and with the natural consequences? Not only that. A love of the classics is generally a growth. Does not the Bible say something about "casting pearls before swine?" Should we not love our classics too much to allow them to be murdered?

If a pupil's musical intelligence is only up to "Black Hawk" Waltzes, it is folly to put a Bach invention before him. What should you do about it? Save your classics and use them later. To play a little Clementi Sonatina easily and beautifully, up to tempo, pearly runs and other attractions, takes quite a fair rate of advancement—third or fourth year at least. When thus played, they are beneficial, and the pupil is very apt to like them. Most teachers give such things too soon. Wait a while—lead the pupil into such things. In your selection of pieces appeal to the child's imagination. Use plenty of folk tunes also—and they do not have to be German, Austrian, Russian, or French, to be folk tunes. We have a few, like "Old Folks at Home," "Old Black Joe." Children and adults alike enjoy playing things of which they know the tune, and so do you—note your rushing to buy the score of something you heard played at a concert last week. Be sensible, be practical; and, above all, be human.

It is sometimes a matter of wonder if some music teachers do not pride themselves a little bit too much on being "different" or "highbrow." Remember it was not beneath Brahms' dignity to sit down at a party and play a Strauss waltz!

SELF-TEST QUESTIONS ON MR. WILLIAMS' ARTICLE

(1) What are some of the benefits derived from practice in transposing?

(2) Where is the seat of technic?

(3) What is the value in having the pupil "to tell things?"

(4) How should the pupil count a dotted-note?

(5) What shall be the criterion in selecting the pupil's pieces?

Some Don'ts for the Teacher

By Hope Waters

Don't count for the pupil: he can do that for himself.

Don't keep time with your feet while the pupil plays.

Don't tap on the keys or any part of the piano with a pencil: it disturbs the pupil.

Don't talk in a loud voice: it gets on the pupil's nerves.

Don't begin the lesson by severe criticism of the manner in which the selection is rendered.

Don't be afraid to praise the pupil when he has prepared the lesson well: it will not make him vain, but will encourage him to work harder the next time.

Don't keep consulting the clock or watch as the end of an hour draws near: the pupil is apt to notice this and hurry through a composition in order to be "out of the way" of the next pupil.

"MUSIC, rightly taught, is the best mind trainer on the list. We should have more of the practical subjects, like music and drawing and less grammar and arithmetic."
—DR. CHARLES ELIOT.

Idealism in Music Teaching

By Winifred Katzin

SOMETIMES, in far corners of the earth are found rare and beautiful things for which one might look in vain in less unexpected places. Coleridge-Taylor might have been the only great West African outside of West Africa, but I have met a native school teacher in Sierra Leone whose knowledge of European art was profound and whose appreciation of it was more discriminating than many a real artist could boast. In a certain mountain village of the Rhone Valley, so high up and far away from the beaten track that the villagers there do not see strangers more than once in a lifetime, I have talked with a priest with the soul of Saint Francis of Assisi and ten times his learning.

In another remote place on the globe, I know a teacher of music who is a practical idealist. Amongst many colleagues to whom the recompense of artistic satisfaction is inconsiderable, compared with the money their work brings them, he has held for close on twenty years his opposite philosophy. Others have grown richer and more popular; he has contented himself with something less than a fortune, yet his name, wherever he is known, is a synonym for all the best than can be said of a teacher and artist.

In course of time many of his pupils leave him to complete their training in Europe, and the difference between his pupils and those of his colleagues is that, after years of study in famous schools and under eminent masters abroad, they still feel themselves *his* pupils, and feel not only that he knows more but also that he *is* more than they are ever likely to know or be.

This man in his own sphere has achieved more than success; he has achieved greatness. But when he hears himself praised he says, "That is all nonsense; there is nothing wonderful about me at all—I am simply a man who has respect for his work." He is no doubt only this, but the kind of respect he has for his work amounts to genius. If chance had made him an Italian of a few centuries back, he might have been another Del Sarto; had it made him a shoemaker he would have been an artist shoemaker whom his apprentices reverenced in the spirit of disciples. There is no quality so compelling as idealism, none more talked about, none less practised; and yet it is a star every pupil would follow if every teacher would lead the way.

The following is, in brief, something like a summing up of this man's attitude towards his work:

When you come down to its practical expression, idealism in teaching means willingness on the teacher's part to spend a great deal more time over his pupils than he actually need. It is not enough merely to concentrate during the lesson, giving the whole best to each pupil twenty minutes twice a week; spare hours must be devoted to scheming new means of developing their minds, cultivating and directing their taste, widening their outlook, encouraging their originality. Time must also be spent in keeping pace with the passing hour, lest the teacher himself fall behind and so lose contact with the onward-moving generation by being unable to talk to them in their own modern idiom. Most exacting of all, he must find time to keep his own playing up to standard all the while. And when you come to do all these things, there is still room in the twenty-four hours for golf, and movies, and reading, and idle moments here and there.

Try out pupils with something new all the time, put them to every test ingenuity can devise. Go to the trouble of eliminating the mark of expression from a couple of hundred works, from Couperin to Selim Palmgren, and give each pupil a chance to figure out his own ideas on at least two of these shorn copies in the course of, say, one month. Nothing will be found a better proof than this of how much true and spontaneous musicianship is in him; and in the subsequent comparison of his own ideas and the composer's the whole meaning of musical color will dawn upon him with new significance.

Play to them; show them what the things they study are good; and always find out what they think of works they learn and hear. How seldom one meets a teacher who can tell off-hand just what kind of music best suits each of a very numerous list of pupils. The reason is that most teachers take more stock of fingers than of personality, and of a general ability to grasp than of predilection. The best teacher is the best observer of his pupils' temperaments and the most tactful considerer of their likes and dislikes; which is not to say that he is to fall in with their whims, but that he must to a certain degree follow their lead.

Send them to concerts with instructions to bring back their programs marked to show which numbers they most appreciated, and get them to tell you why. It is often possible to give them some idea of the principal works announced for performance by the recitalist they are going to hear or, in the case of orchestral works, piano reductions of most of the great symphonies and symphonic poems have been so admirably done that no student need go to his first hearing of them uninformed as to their character and general effect. His enjoyment will be increased tenfold if he knows what is coming next in a work which might otherwise be difficult, even bewildering, to follow.

Out of any average five hundred pupils two, as a generous estimate, may be born musicians; fifty may be what is generally understood by "musical;" three hundred may be intelligent, and the rest will be the inevitable leaven of indifferent or definitely hostile victims of their parents' misguided notions of what is necessary for the social equipment of girls and boys. This unwelcome element cannot, alas, be cast out by the unfortunate teacher who, like other men, has his living to get; but he knows their case is pretty hopeless and contents himself with doing his best for them as they are. As for the three hundred intelligents, if he does not turn them out fine executants, they can at least leave his hands trained in the true essentials of musicianship, familiar with and responsive to the idiom of every school and period, and musically conscious. That is how this man's pupils leave him; and in any local assembly of students all talking "shop," you can pick them out infallibly by their clearer judgment, their superior comprehension.

By similar methods, and by the stimulus of his own enthusiasm, any teacher could get as much out of his pupils so that it might be said of him as truly as of a very great virtuoso once said of the man I have been writing about, "His pupils are not all good performers, but they are all good musicians."

Simplifying Tempo Rubato

By Margaret Wheeler Ross

BOBBY had been using the metronome freely on scales and dance pieces for the purpose of developing speed and accuracy; but when we took up a composition of a serious character and encountered a theme marked "Tempo rubato" he had trouble. The difficulty was met in this pleasant manner:

"Bobby," said I, "suppose you go to the post-office, and your chum, Jim, with you. Now the post-office is just five blocks from here, and you have fifteen minutes for the trip. That is three minutes to the block. Now, you and Jim need not walk side by side, with even steps, so many to the block, like a pair of tin soldiers. It will make no difference if you run ahead of Jim a little, or if he gets ahead of you. Neither will it matter if you run all of one block and loiter in the next, nor if you sit down for a minute or two under a shady tree, provided you *make up* the time when you go on, because you must get to the post-office in fifteen minutes."

"What's that got to do with this rubato thing?" put in Bobby.

"Everything," I answered. "That is just what a composer does when he starts you out on a composition. He says this piece must be played in so many minutes. Now if you go an even pace you will get there in so much time, but it will be very precise and very mechanical. But if you loiter a little in some measures and then hasten a little in others to make up the lost time, you can finish your piece in the given number of minutes. Thus it will have more expression—just as the trip to the post-office will be more enjoyable and interesting if you vary your mode of travel. If your right hand keeps the time, like Jim, while your left saunters behind a little, as you might do, and then your left keeps the time while your right hangs back a trifle as it lingers on some lovely tones and then catches up; and then if the two hurry on a bit, or make an effective pause, like sitting down under a tree, only to start on again with fresh life, you have made your piano piece like your trip more interesting.

"Every composer has a definite conception of the tempo in which he wishes his composition played; but he does not expect you to keep exact, precise time, like a soldier. He does, however, expect you to keep the average, and to arrive at the end in the time marked. He is perfectly willing that you put something of yourself into its interpretation; and he wants you to have a good time while you are playing it. Tempo rubato is 'borrowed or stolen time.' Remember, you can *borrow* or *steal* the time, but you must make it up, and get there in the given period the composer sets."

"Bully!" exclaimed Bobby. "Here's where Jim and I go to the post-office, tempo rubato."

High Lights in a Congress of Musical Thinkers

Stimulating extracts from many excellent addresses made at the last session of the Music Supervisors' National Conference.

[From a wealth of musical addresses published in a recent report of the Conference. THE ETUDE selects just a few vital paragraphs]

KARL W. GEHRKENS
Ex-President Music Supervisors' National Conference, Professor of School Music, Oberlin College

Music must not, however, be thought of principally as a mind trainer, as a therapeutic agent, or, as a religious or socializing force. Its prime function is to arouse in a man a more highly spiritual attitude as the result of a definitely esthetic reaction and because of the sensation afforded by such attitude when once roused, to raise the general level of his whole life to a higher plane. All these other things are valuable, but they must be considered rather as by-products than as principal ends.

The function of school music is to cause the rank and file of our boys and girls to maintain, if possible, to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.

CHARLES H. FARNSWORTH
Professor of Music, Teachers' College, Columbia University

Longing for beauty is as fundamental as that for truth and for goodness. False theories and false creeds make us often dogmatic and bigoted; but because they do we are not justified in following further in false lines. What we do if we are genuine is to seek to get back to truth and to goodness. Only in so doing can we clear ourselves of the fogs that we get into. Is it not the same with beauty? Can we say that we will make the technical ability of reading our first step, and let the ultimate beauty that we desire come later? Can we say, "Let us get enthusiastic singing, a love for noise and rhythm, and let the beauty which we wish to express through music take care of itself?"

If we keep constantly in view beautiful expression, we will have the most effective compass to guide us along a golden mean through the many complex demands of the art—on one side the technical demands, such as sight reading, tone production and articulation; and on the other side, the emotional and sensuous demands in the hearts of the pupils, which just as much as the technical need wise training and guidance, if a true affection is to be awakened for beauty, and not merely for physical thrill.

WALTER DAMROSCH
Conductor New York Symphony Orchestra

Music is the language for expressing these emotions and it is therefore a language with which we should all be conversant.

A human being without emotions might as well be dead. We should all know how to feel, how to feel intensely, and to be able to give enthusiastic expression to our emotions, and for that, music is the best vehicle.

It is extraordinary, my friends—as you, no doubt, have experienced often as I, and many of you more than I because you have concerned yourselves more continuously with the education of children—how soon a child realizes the connection between music and emotions. A child can feel joy, a child can feel sorrow, a child can feel pride. It can feel humility, it can feel patriotism. It can have the same thrills as we when it sees our Stars and Stripes, even *though* its knowledge of what the flag stands for may not be as complete as ours.

And so it seems to me that even when we try to educate children we should make music speak to them in such terms as they can understand.

WILLIAM ARMS FISCHER
Editor of the Oliver Ditson Company

To quote from an editorial in the most widely circulated music magazine in the country—"No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach." When a few years ago the Supervisor of Music of one of our great cities, standing before this very body, openly protested against the attempt of some publishers to dominate, control and label Music Supervisors, under the guise of educational progress and normal training, a few winced, but the great body applauded him to the echo.

The right of every American child to a complete education, and the recognition of the value of properly conducting music study as *mental discipline*, together with the granting of school credit for music study, have at last brought Music bodily into the schools of America, where it belongs, and brought it to stay.

Conditions have changed so rapidly in the last decade that we are almost breathless. It is as if some mighty unseen force were sweeping us along. It is the sense of this and the beckoning of larger things that make these annual conferences so inspiring and stimulating.

C. C. BURCHARD
Publisher

Only a short time ago I was talking with a brilliant pianist who complained of pains though the shoulders. I said, "Why don't you try Coue?" and he said, "I have been Coue-ing to beat the band, with no result." We were in the lobby of the Commodore Hotel at the time and I said, "Sit down and do as I tell you while the orchestra plays the next selection." Fortunately the music that followed was of a mood well adapted to our purpose, and an excellent piece of music at that.

Not three measures had been played when we were both transported into this twilight state of consciousness, and spontaneously the words, "I am well and tranquil" came to my mind, which I said aloud and told my friend to repeat under his breath a la Coue. These words went positive and negative, back and forth in the rhythm of the music until the music stopped, and when the music had stopped, in the silence, as we had planned, the words were allowed to vibrate back and forth in the same way for ten or fifteen minutes, after which, if you will believe me, my friend acknowledged that he had the first relief from pain in several weeks. Right then and there he had discovered the secret of Coue and its application through music.

DR. GEORGE H. GARTLAN
Director of Music, Public Schools of Greater New York

The piano is capable of so many different effects that a review of some of them would no doubt prove very interesting. We have first the solid, crashing effect which comes as the result of chords played in succession, either slowly or rapidly. Again we have the singing effect produced by a single melody line in the right hand against the flowing accompaniment in the left. A Chopin Nocturne will illustrate this point. The music-box, so pleasing to children, is important because its delicacy is in distinction from the virility of other styles of playing. Then the arpeggio effect, in imitation of the harp. Next the organ tone produced by playing in the low register of the piano to a certain type of simple harmonization which is meant to represent the solemn intoning of the sanctified music of the church. All these and more are capable of performance in the hands of the pianist who realizes that he has a very important mission to perform. The supervisor who enters school music without a thorough equipment as a pianist is starting with a handicap. It is not sufficient to give instruction by precept in this case, it should be by actual example. The supervisor should serve as a model of intelligence and artistic performance.

DR. HOLLIS DANN
State Director of Music, Pennsylvania

Thirty years of experience in the schools of one community have proven that every child, practically, became a singing child, that interest and enthusiasm increased from grade to grade, that there was music in every home, a chorus choir in every church, and that seemingly the whole community gradually became lovers and patrons of music. Why cannot a great State have the same beneficent uplifting and transforming experience? With music happily and intelligently taught in every school, practically every child *does* become a singing child; every singing child becomes a singing adult and a patron of music. With instrumental classes and orchestras in every grade school, bands and symphony orchestras are assured in every high school; vacancies in our great symphony orchestras will be filled by talented American boys discovered and given their fundamental training in the public schools and perfected in their art by American teachers.

With every child given a chance to read and write the tone language, music illiteracy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows night.

GLENN H. WOODS
Supervisor of Music, Oakland, California.

There is little doubt that the next decade will see the standardization of instrumental procedure in the public schools, that all the children of all the people may secure at public expense such fundamental training in music as can be consummated in the twelve years of school life, in conjunction with the academic subjects which everyday existence and educational requirements demand.

This leads us to consider music as a vocational subject, a phase which has not received much consideration. The demand for experienced performers upon the usual and unusual instruments is as great today as in the past and the augmented orchestra much in vogue in the white-screen theatre is commandeering all the available players.

The American boy is just as well qualified to become a proficient performer upon the oboe, bassoon, French horn and similar instruments—not included in the solo four—as the boys of France, Russia, Italy or Germany. Given the same opportunities for musical instruction it is safe to state that the American boy can become an expert as his foreign cousins and bring to his art a corresponding equivalent in education, morals, manner and musicianship.

O. G. SONNECK
Editor of the Musical Quarterly

The point I wish to make is that the development of music is not exclusively a matter of inspiration. Worldly circumstances and conditions of all kinds, what one might call the factor of art-economics, entered into the genesis and evolution of things musical much more than is realized even by the teachers of musical history or musical appreciation and the writers of books thereon. In other words the sociological aspect of music has not received sufficient attention; and it is precisely this sociological aspect of music which requires encouragement in every way in the strategy of musical education. In that respect the existing literature, and that means incidentally the library as the custodian of literature, does not supplement the personal work of the teacher of appreciation of music sufficiently without further effort on his part. If the central point of view, as here maintained, interests him at all, he will find himself obliged to add research to his manifold other duties. At any rate, he will find himself obliged to use the library and have it used by his students from an unconventional angle of educational purpose rather than the prevailing traditional one.

To assume that such an objective approach to the problem of appreciation of music would rob the subject of the very important and effective element of interest in individual genius would be an error. Even in the field of ermeutics the personal equation will always remain supreme. While for instance the contemporaries of Brahms employed very much the same method of expression, Brahms had his own way of saying the things common to him and his by now mostly forgotten contemporaries. Superimposed, or if you prefer, underimposed on the spirit of a period and its technic is the individual spirit and technic. The synthetic analysis of the individual tendency in relation to the collective tendency constitutes appreciation of music in its most fruitful stage. The codification of such tendencies furnishes the material which systematizes the study of music proper, that is, the appreciation of music as such. Technic is merely the individual ability to do justice to a musical idea within the limits of the chosen tonal media. Hence, the study of technic (in its broadest sense) is a study of such individual ability with whatever lessons may be derived therefrom for other individualities, few or many.

THOMAS JAMES KELLY
Cincinnati Conservatory of Music

Archbishop Richard Chenevix Trench had stated the matter clearly in his utterances years ago that "Every word has two existences, a written existence, and a spoken existence." Simplified spelling destroys the record of the written existence of the word. Ever since the sixteenth century there has been a recrudescence of his reform and simplified spelling business. It is not a modern thing at all.

I remember in Chicago at Orchestra Hall one night they were singing "My Bonnie Lies Over the Ocean," and they sang "La Snite as I Lay on My Pillow, La Snite as I Lay on My Bed;" and I said, "What is a snite?" Then they all laughed and sang it as it should be sung "Last night," and it was beautiful and they liked it so well that they applauded themselves for five minutes. You see they had temporarily lost the letter "t."

Again, we are losing the letter "r." One of the most interesting things in a party like this is to watch the audience. About half of you are saying "That is so;" and the other half of you are saying, "That's not so;" but when you get home and begin to watch the neighbors you will find that they do it. I don't think that you do it, of course.

One day I said to a little girl at the conservatory, "See the little squirrel out there on the lawn?" She said, "What?" I said, "See the little squirrel-squirrel-s-q-u-i-r-r-e-l." She said, "Oh, you mean squrl." Many more such instances were cited.

Choosing Pupils' Pieces

By Dr. Annie W. Patterson

WHILST all are aware that pupils vary greatly in their likes and dislikes, as regards both pieces and composers, there is still among teachers and schools too strong a tendency to keep students at a too dead level of selection so far as their practicing repertoire is concerned. This is particularly so in institutions where frequent examination tests require that particular pieces shall be prepared, and not much width of choice in these is allowed to the candidate. The result is that students' acquaintance with the classics is nearly always too limited, unless they be of a resourceful nature and have the courage to try over anything and everything that comes in the way, at least at intervals in the practice hours.

The consequences of all this are by no means wholesome. In the case of the ordinary learner, the possible dryness of a merely technical "set" piece—which must be learned willy nilly may often result in paralyzing a budding musical taste. Even the most apathetic young person should occasionally be allowed a choice of two or more pieces of a similar degree of difficulty, or by a particular composer. More interest in the number thus self-chosen is sure to result, with undoubted better results all round. Then, again, in the case of really good and promising students, how often one discovers that these have been all the time restricted to the same set of pieces, knowing in the end only a limited selection of the masterpieces of the great composers.

To remedy this, would it not be worth a teacher's while, even once a month, to give a semi-private recital in which all these pupils, at which a program of as much variety as possible might be rendered in, say, any one grade of efficiency? Then the students might be allowed to decide as to which number each individual liked the best. Thus, let us imagine that a group of Chopin (short) items were submitted to this students' gathering, the choice of each would, no doubt, show a wide range. The preceptor would need to be a skilled interpreter (not always the case with the best teacher); but even this difficulty might be overcome were one or more of the advanced pupils prepared to furnish the entertainment for those who had yet to win their laurels as performers. In regard to the lighter variety of pieces, and especially so-called "modern" items, the need of a tribunal of choice is self-evident, and all really earnest teachers would be wise to give their circle some option in the matter of selection. THE ETUDE itself is a real means to an end in this respect. A monthly Students' Recital of leading items in this admirable musical magazine would undoubtedly afford both pleasure and profit to all taking part, and one type of piece might suggest another, thus catering to all sorts and conditions of taste and ability.

An Opera Pay Roll

The Paris Opera gives a livelihood to singers, musicians, dancers, machinists, scene-painters, and administrative employees to the number of eight hundred. Royalties and representation rights are paid regularly to authors of the operas produced or to their heirs, and a percentage of the price of each ticket sold is set aside for the benefit of the poor.

Three Musical Heresies

By Mathilde Meyer Chapman

1. Playing by Ear Is an Important Aid to Memory

PLAYING by ear has been strongly condemned by many teachers; and I am well aware that it is to be frowned upon in the case of beginners who are not well grounded in the use of chords. But in the case of pupils who have had several years of study, playing by ear should be fostered rather than condemned.

Have you ever thought of playing by ear as an aid to memory?

Children who play by ear form the habit of remembering melodies, the first requisite necessary for memorizing compositions of any sort. If they have been well trained in the use of simple chords, they are also able to harmonize these melodies; thus they soon learn to know instinctively the proper chord for any tone of the scale.

I once had a pupil whose early training in memorizing had been very much neglected. He could not remember even a simple melody. I tried to get him to memorize the right and left hands of very simple pieces separately, but, boy-like, he was uninterested and the work was for him utter drudgery. I then hit upon the idea of permitting him to play the popular street melodies by ear. This tickled his fancy at once—more particularly, I suppose, because he had been accustomed to look upon it as forbidden. After he had played the melodies by ear, I showed him how to harmonize them by means of simple chords. By imperceptible degrees, and without realizing what was being accomplished, he soon became more proficient in remembering melodies, and in choosing the proper chord for a particular melody note. Best of all, he was *interested*, and his ability to memorize serious compositions increased correspondingly.

2. Operatic Transcriptions Have Their Uses

Operatic transcriptions, to be sure, used to be overdone by the old style teacher. Many of us have vivid recollections of our own youthful days, when we were asked to "play a piece" at the school entertainment, and responded joyfully with a medley of airs from "Martha" or "Il Trovatore." It was overdone, hence the present interdict. But in those days we knew our operatic airs. Who can say the same of the most present-day piano pupils?

Children in small towns have no opportunity of hearing music of this kind, with the exception, perhaps, of an occasional phonograph record. How, then, is a knowledge of opera to be brought to students of this class?

The small town teacher, if she uses these transcriptions in connection with the libretto, so that the pupil gets the words and music at the same time, cannot fail to arouse interest and extend musical knowledge in this direction. Pupils who have played the operatic airs and who know the accompanying words intimately will never be satisfied until they have heard the operas themselves.

Most small town students sooner or later gravitate cityward, and even in the cities the teaching of an occasional opera transcription in connection with the libretto would stimulate in the student a desire to make use of the many advantages for hearing operatic music which he is but too prone to neglect.

3. The Use of Pieces with Arpeggio Variations

This is the most alarming heresy of all, for it deals with the judicious use of such old-style pieces as *Monastery Bells, Con Amore, Lily of the Valley* and *Aeolian Harp*—pieces which, as we know, have for some time been taboo among the better class of teachers. And yet, the children love them! So (whisper it cautiously) do their parents!

It is a well-known psychological truth that interest stimulates the will; a child who is interested will work several times as hard as one who is not. Now, of course, we all teach scales and arpeggios separately; so far, well and good. But how do we apply them? By the use of studies, and more studies, and yet more studies! And we must admit that the average pupil is not interested in studies.

How much better, then, to hand him his pill sugar-coated! Where can one find as many scales and arpeggios to the square inch, and in a form so interesting to both parent and pupil, as in these old-style pieces? I find that pupils who greatly dislike scale and arpeggio studies are quite willing and eager to take their medicine in this fashion, and that they soon, by this means, acquire a respectable scale and arpeggio technic.

Broaden Your Music Study by Learning Languages

By S. M. Charles

THE cultural and disciplinary value of languages, classic and modern, has long been recognized by educators; and in spite of the fact that this is an age of specialization, and most people are expected to do one thing well, there is a universal demand for a broader general culture. Since the study of languages is one of the best means of acquiring this culture, it may be worth while to consider in what way it may benefit a music student.

It is fundamentally true that the best educated are the best equipped for life's work, and the more cultured a musician is, the better artist he will be. We may cite the case of Wagner, Liszt, Mendelssohn, Saint-Saëns, Schumann, MacDowell and others, as a proof of this assertion. Music does not occupy a separate sphere, as many imagine, but demands of both teacher and performer a liberal education. Practicing ten hours a day in a secluded room does not make her superior musicianship; there must be time and opportunity for intellectual development also along other lines.

To be a well-rounded man or woman, the musician ought to devote considerable time to the study of languages, ancient and modern. Of the ancient languages, Latin and Greek, the former is by far the most important, for from it have sprung the chief Romance languages, French, Spanish and Italian, which have contributed so much to the world's best literature. Of the Spanish language seventy-five per cent of words are of Latin origin, while French and Italian have an equally high per cent, so that they are easily acquired by one who is conversant with Latin. Study the English dictionary and you will find that fully one-half of the words are derived from the Latin. Hence it is that a knowledge of Latin leads to a more exact and effective use of our own language and enables the student to express himself with clearness and force in his mother-tongue. Being an inflected language, it throws light upon language structure in general, and lays an excellent foundation for all grammatical study. Moreover, few who have struggled with the intricacies of Latin composition, with the numerous rules and exceptions, will contest the assertion that it gives as much discipline to the mind as the study of mathematics.

What a handicap to a music teacher or student to be unable to pronounce correctly the French, German or Italian names or words, which he meets so frequently on the music page, or to be obliged to consult the dictionary constantly for the meaning and pronunciation of musical terms, or directions given in a foreign language. The teacher who is able to pronounce these terms correctly inspires respect and confidence. Language study is especially important for the singer who aspires to the concert or operatic stage. How can he give adequate expression to the text if he does not understand the meaning of the words? True, he may study a translation, but if he does not know the meaning of the individual words, and understand the idiom of the language, there is always danger of misplacing accents or making other ludicrous mistakes.

Goethe has said: "A man acquires a new soul with every language he learns," and Victor Hugo: "A man is as many times a man as the number of languages he speaks." The testimony of these and other great men is a strong argument in favor of language study. The music student should therefore constantly bear in mind, that he cannot afford to neglect any opportunity of acquiring languages, both ancient and modern. But let him not imagine that a mere smattering will do. I have personally dealt with high school pupils who, after having "sat through" a four-year course in French, were nonplussed when asked the meaning of "*main gauche*," and floundered hopelessly trying to pronounce *Berceuse*, or *Chanson d'Amour*. Systematic application will make language study easy, and when once the student becomes conscious of the pleasure and profit derived therefrom, he will be fully compensated for his labor.

Getting Down To Musical Bed Rock

How to Build Upon the Real Foundations of Security and Accuracy

By LAURA REMICK COPP

IN the great cities of the new world a modern industry, dealing exclusively with building foundations, has arisen. Corporations, with capital involved running into hundreds of millions of dollars, do nothing but make the colossal sockets in the earth which support the skyscrapers of today. Months are spent in laying the most substantial kind of a foundation. Quicksands, subterranean streams, all sorts of obstacles are met before the Bed Rock is reached.

The teacher of beginners is a builder of foundations. Upon her depends the student's future success, in a very large measure. In one large American city a huge industrial plant in course of construction has just been condemned because the Foundations were sinking. It cost the builders twice the sum to lay new Foundations. Every year thousands of students are finding that it is necessary to lay new foundations in their musical work. It is the purpose of this article to find what is the bed rock that the music teacher must seek and then find how it may be reached so that the musical career of the students will forever rest upon a solid base and not on a shifting quicksand.

Platitudinous as it may seem, the bed rock is perfection—perfect playing from the very beginning. Now do not take issue at once and say that such an exaction is either needless or impossible. Perfec is not too ideal, too Utopian, for the beginner. Whether you are studying by yourself or whether you are a teacher leading others, you will find that the main principles of developing perfection through character will be helpful to you. A Foundation can be laid so that perfection is a natural and inevitable result. But this cannot be done through music alone. It may demand an entire reform of the life habits of the individual.

Habits and Character

To many, accuracy is a gift, but one need not weep disconsolately, if slighted in this regard; for, possessing strength of character, one can supply what was omitted and laugh at the fates that smiled upon him. Accuracy is largely a matter of habit; and that can be formed, so if one wishes to be correct, has a strong desire, and will be strict with himself, that most wished-for of qualities, and indispensable to an artist, may be his. It is necessary to do anything only enough times alike to impress the subconscious mind, and then-presto-it has to be thought of no more; for that great silent servant of ours attends to it for us and we are relieved of any conscious effect; the habit is formed and experience teaches that it is hard to break.

A child coming in from play threw her wraps on chairs in the living room. She was old enough to do differently, so the mother thought it time to instill order into her mind. She told her little daughter to hang her hat and coat in the hall. The child rebelled as most of them do at any restraint; but the mother insisted, leading her little one along into the hallway. Then she was told one of the hooks on the hall-tree was her own and every time she came in from out-of-doors she would be expected to hang her wraps upon it. Rather pleased with the privilege the youngster happily and with some degree of pride hung them up. But the next day she came in and, forgetting the waiting hook, threw down her play-togs again. The mother chided and the most of the scene was re-enacted, but she won. After a few more such evenings, the child finding she was expected to obey went on her own initiative; the habit was formed and a cornerstone, an important one, laid in her character, for is not order heaven's first law? So if you were not born accurate it is not too late, become so now.

The "enough times alike" is the first requisite and for many the hardest. If one has to play c-e-g-a-c and he strikes c-e-f-a-c the first time, d-e-g-a-c the next, and so on, he will not use the required notes "enough times" to be sure of them. Psychologists tell us that little grooves are formed in the brain by thinking. If we want to impress anything upon our minds we must think the same way "enough times" and hard enough to make a groove; then the train of thought runs smoothly along the track made for it on the cerebral surface. There are students who do not realize what a sufficient amount means and that each section must be played again and again, so that it is mentally fixed. Naturally, a difficult passage is to be gone over much more than an easy one. Keep the mind active and fully upon the task in hand, lest some of the precious "times" be wasted. The better the concentration the fewer repetitions necessary; but there must be the number needed to make a vivid impression. Play with full *realization* each tone, each phrase; let no detail escape.

Then, too, when the attention is lax mistakes creep in. It seems as though they perch themselves beside us, waiting longingly for the chance to spring upon the artistic fabric we are weaving so lovingly and to tear it to atoms, but after quiet concentrated study becomes for us an attainment they will surely turn away dejectedly and disconsolately to find some other less wary and guarded a struggler. Not only "enough times" but "alike" and, of course, right. Small wonder that it takes the closest care!

Leschetizky's Famous Test of Perfection

Leschetizky was fond of telling this story of his early efforts: When a young boy his father was trying to make him understand good practice, so he told him to take six dried peas and put them in his coat pocket. When he had played the piece in question, without a mistake, six times in succession, he could transfer the peas to the other pocket and call his practicing finished. The lad thought it was easy and he would soon be through his usually arduous morning's task, so started off triumphantly. The first time went correctly and one of the peas was put in the other pocket, also the second went as well; so, quite elated and in rather a swagger fashion, he began the third. But, alas for his high hopes, he struck false notes and had to put the two peas already in the second pocket back into the first. Rather a crestfallen little player began all over again and as he said, "I never put in such a forenoon's work before, but I finally performed that piece six times in succession perfectly and had at last all of the peas safely bestowed in the other pocket."

Well, it is a task, but there are many aids, the first and most important being slow playing, which gives the brain time to act, the ear to hear, the eyes to see, the fingers to prepare. Many do not realize that this first practice must be different from any that will ever be needed again on the same material because it is new and unknown and its acquaintance yet to be made, just as in forming friendships among people. Later on going so slowly as in the first few readings will not be required since the ear, eye, brain and fingers will then know *what to expect*. When one rushes heedlessly along and cannot watch all proceedings, trouble ensues; for,

LAURA REMICK COPP

in order to impress the brain and make a furrow, it is necessary to think hard and with great concentration.

Wasted Practice Time

No good dramatic reader would expect to render at sight a difficult selection, as he would not know the thought of the writer; but how many music students wait for this? The crying need of the average pupil is foundational practice or the right kind, at the beginning. What comes later is the result of what happens at first. Many think, "Oh, after I have learned it all will be right and there will be no mistakes; of course, there have to be some when I don't know it." Which reasoning is very illogical. The accurate learning should come at the start, so as to avoid falseness, then there is none. Why is it necessary to learn errors "in" and then learn them "out" again? A good definition for a mistake is "wasted time."

If pupils really practice they will not err, but they confuse *attempts at performance* with practice. When one reads at sight he is expected to try to take in as much as he can and go right along playing in tempo, but this is not practicing. Sight reading has its proper place and it is an excellent acquisition, but no good musician will sight-read a composition he expects to finish and have in his repertoire. That will be *studied* instead, and so avoid all of the inaccuracies that would creep in with too rapid reading or trying to play it. Few know what real, I might say, artistic study is. Music demands a scholarly brain and calm, deliberate calculation even as other subjects. Study a new piece, instead of sight-read it, and see the difference.

Exact knowledge is another aid. First know the key, the time, and count some measures ahead mentally, then read the notes, attend to the fingering, touch and phrasing. All of this is to be done before a note is played and the passage is to be heard in the head before placed upon the keyboard. But some one will surely say, "I want to hear how it sounds. I want to see if it is correct; oh, I just can't wait for all that." Well, if you are going to make a fine musician you will have to learn to wait; and the difference in the quality of what you hear after you have learned foundational practice will repay. Possibly your teacher will play the piece for you or you can hear it at a concert; but, anyway, wait until you know what is required before attempting it. You must play it in time, in time, the correct notes and fingering, with attention to touch and phrasing; but you are not expected to do so *in tempo*. The speed with or at which you practice and the one eventually used are two different matters, as all should know; and *attempting* a piece is not learning it.

Study the Left Hand First

Each hand should be studied separately, preferably the left first. If one is a student of harmony and can analyze chords, so much the better. In the key of B-flat, if he knows that B-flat D F spells the tonic, or first chord of the key, E-flat G B-flat the sub-dominant or fourth, and F A C E-flat the dominant seventh, or fifth—merely naming the most common chords—reading and memorizing both are much simplified. Play the left hand part consciously, thinking each note, watching it weave a pattern on the keyboard; and this is most important, going at a tempo no faster than accuracy will allow. A child learning to walk does not do so at once but takes one step, then another, and another, until he feels he can walk. As proficiency, a readier knowledge and the ability to think more quickly come, speed may be undertaken; then if all goes well a little more, and so on. If the contrary prevails, one must retrace his steps.

Take a portion of the right-hand part, the same way, consciously, with full attention upon every detail, and practice tempo. Then put the hands together. And now the crucial moment has arrived; for, if one went slowly before, he must go much more so now, having two hands instead of one to watch and the going-together to consider. As previously, play a tiny bit faster and then a little more as is consistent. If you make a mistake go back and repeat at same tempo or a slower one before increasing it.

The metronome is an excellent aid for this kind of work, as it marks the augmentation of speed so gradually that errors cannot be made. If each time the passage is perfectly played nothing can go wrong—and this is not difficult to do if one is willing to go slowly enough

—concentrate and work up by slight degrees. Most pupils do not know what the letters s-l-o-w spell; at least, they play as if they did not.

Study in small sections. "Don't bite off more than you can chew." Four measures are enough to do at one time; which will be astonishing news to many who read page after page or clear through a composition at once. Better do four measures and do them well, then four more and eight are done. In that way genuine progress is made and our goal of perfection reached.

Mark Repeated Sections

Look through a piece and put in parentheses all repeated sections; then count the number of entirely new and different measures, and oftentimes it is surprising to see how few four-measure groups there really are. Some passages are transposed, which helps and often figures are repeated over and over. Four measures perfect, then four and then four more, until the whole work is united, well-rounded-out and symmetrical; for even as the composer put it together bit by bit and worked over it, toiling here, polishing there, even so must we, his co-laborers, take it apart analytically and recreate it part by part until our interpretation becomes a thing of art, of consummate beauty because it has been completed with loving care.

Beginners should learn this mode of study in the first few lessons; then they will have the advantage over more advanced players who do not know how. Those who are advanced and have practiced badly need not be discouraged, they can reform. Suppose a man aspired to be an architect and had design, color, ability to sketch and draw, all other requisites, but was weak in mathematics. If he really loved his work and felt the inner urge to outward expression along this line, would he not brush up on his "math"? And so in technical requirements and modes of study, if there are bad habits to be broken and new ones formed in their places, shall it not be done? It is well worth the effort and the satisfaction of one piece perfectly practiced until correctly learned will prove it.

Interpretation should not be attempted nor thought of until all of this foundational work is out of the way, and the better it is done, the sooner it is disposed of. Enthusiastic temperaments will have a struggle to hold themselves in check; but remember that a display of temperament or temper sometimes is not necessarily art; and, when one rises from the instrument very much heated, with hair disheveled and, if you are a man, with necktie awry, it does not mean always that you have played like a god. You probably have enjoyed yourself but you may have played like the ——, well, very, very badly. You have let loose your feelings and expressed yourself; but what of your auditors and art? Learn foundational study and beware of over-self-expression.

Cold-Blooded Practice

Practice must be analytical, cold-blooded, studied and worked over until one knows his ground; then, last of all, comes interpretation, bringing out the soul of the music and its divine message to us mortals here below. We should undertake this with clean hands, a pure heart and mind and with ear unsullied by false notes, wrong time, inaccurate fingering and all of the ghosts, which rise out of imperfect practice to mock and deride us in moments meant for the soul's exaltation.

There are many roads to Parnassus, and good, too; but one that surely will lead far up the mountain-side, till the climber can gain a broad view of the valley below and reach the summit by easy approach, is foundational practice.

Suggested "Self-Test" Questions on Miss Copp's Article

1. *Is accuracy always a gift?*
2. *What do psychologists tell us thought does to the brain?*
3. *What is the first aid to accuracy in piano playing?*
4. *Which hand, in a new piece, should be studied first?*
5. *What is the advantage of studying in sections?*

"There is, perhaps, no more vital problem for the young musical person than to find out the occupation for which he is best fitted by talent."—Charles H. Farnsworth.

* * *

"The longer I play, the more I lean to the old masters as against the modernists. It is not such a limited field as one might think; and, after all, no two of us play them alike."—Efrem Zimbalist.

Isolating the Rhythm

By Eugene Di Pirani

Music is, or should be, composed of three elements: Rhythm, Melody and Harmony.

Modern music tries to emancipate itself from these three "tyrants" and, to a certain extent, has succeeded in so doing. It really is difficult to discover in modern musical concoctions any trace of these constituents—no rhythm, very scanty melody and instead of harmony, complete discord!

The good old classics and the more reasonable portion of the contemporaries, however, do not believe in throwing to the rubbish heap these integral parts of music and stick faithfully to them "until death do them part."

Let us speak today of dear, time-honored Rhythm.

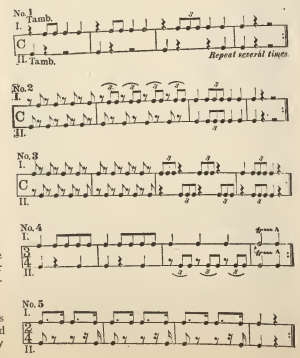
There are musically gifted students who are lacking in rhythmic feeling. Especially when it comes to syncopated figures, to intricate pauses, they are at a loss to understand and perform them. That is bad enough if the pupil is playing *alone;* but, at least, it does not interrupt his performance; and, in spite of the faults, he can continue his playing. The case is, however, aggravated in *ensemble* playing, where other performers are affected by the blunders of one. Like the "Siamese twins," if the one dies the other must share his fate. In our case, if the one stumbles, all the others must stop; all must start again from the very beginning. There is nothing more exasperating than a player without exact rhythm; and I have often pondered ways and means to instill some rhythmical feelings into those who are lacking them.

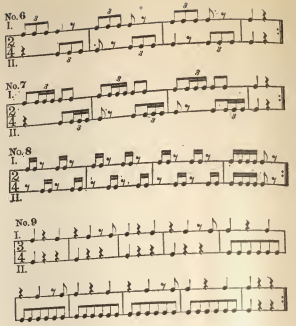
First I had the pupil make rhythmical exercises with a pencil, beating on the table. That expedient helped some; but it proved tedious. I had to find something more pleasing, more "palatable," and found that the *Tambourine* answered the purpose better than anything else. It has a pleasing sound; it is inexpensive (one can buy one for one dollar); it has great rhythmical possibilities, allowing the execution of trills, repeated notes, tremolos and all kind of florid figures; it is, furthermore, as Meredith said, "a satisfying instrument, because of its rotundity." Haydn had a great partiality for the drum (*Tamburino* means little drum).

The pupil has one tambourine and the teacher another. Let them perform in strict time and with strong accentuation, counting loud, first very slowly and then gradually increasing in rapidity the following set of exercises.

For the strong accented notes I use four fingers (2, 3, 4, 5,) together, for the weaker notes the thumb. Thrills and repeated notes are played with a rapid side motion of the hand, like the tremolo on the piano.

After having gone through these exercises I have the pupil "drum" on the tambourine entire parts of pieces, where the rhythm offers unusual difficulty. In this way I "isolate the rhythm" and present it to the pupil divested of the two other elements, the melody and the harmony. "Divide et impera" was the motto of some old tyrant. We do the same thing in music, although with a more peaceful and noble end in view. We divide one friend, the rhythm, from his two pals, and thus, isolated, we overpower him.





With my pupils the tambourine has now become a craze. They have a lot of fun with it and so "ridendo" they learn to master one of the most difficult branches of music.

Fundamental Music Forms

By Alfredo Trinchieri

In all writing, whether literary or musical, the first consideration, of course, is to have something worth the saying, and, after that, to choose the form in which this thought shall be expressed.

In music a form may consist of one or more periods. When more than one is used, they must be sufficiently related to create homogeneity and yet be more or less contrasted for the sake of variety and interest, the last one ending with a full and decided close.

A composition containing but a single form is said to be in unitary form. It may have almost any number of periods, though usually not more than three are used, and of these the first and last must be similar. Single church tunes and folk songs are in unitary form. The slow, introductory movement of the "Der Freischutz Overture" is a noteworthy example in a single period; while Schumann's *Träumerei* and Mendelssohn's *Hunting Song* are more elaborate illustrations.

A binary form is composed of two unitary forms. These may or may not be joined by intermediate passages or transitional periods. They stand in the relation of principal and second, the principal standing at the beginning, and also following the second, thus creating a spirit of unity. Chopin's *Valse in D flat, Op. 64* and Schubert's *Scherzo in B flat* are illustrations easily analyzed.

A ternary form contains three distinct unitary forms. These will be united by short interludes or transition passages. The Rondo is the most common form of this nature. Excellent examples are the *Adagio* from Beethoven's *Sonata Pathetique* and the *Rondo* from his *Sonata in C;* also Schumann's *Kreisleriana, Op. 16, No. 2.*

An Inspiration From the Past

By Harriet B. Pennell

While studying with a well-known teacher, it occurred to me that his remarks, if jotted down while fresh in mind, might prove of interest in the future. To this end, as soon as possible after the lesson, I would enter in a blank book a detailed account of the lesson as nearly verbatim as memory would permit.

To-day this little book, containing the valuable comments and advice of a famous teacher, is one of my treasures. To bring back the very atmosphere of his lessons I have only to turn to its pages, select the piece of music I was studying at that time, and go through it with his criticism before me—often in his exact words.

This musical diary serves to fix the lesson more firmly in mind at the time and from my own experience I can recommend it as a valuable addition to one's musical library in future years.

(The Pianoscript Book, compiled by Alberto Jonas, offers a ready-made means of recording precisely such notes as the author suggests.—Editor.)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

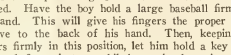
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

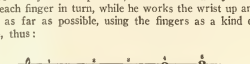
Tightened Muscles

I have a very nervous little boy whom I cannot teach to relax. He continually depresses his knuckles. While one hand is playing he uses the other to hold onto the piano or keeps it in a cramped position at his side.

I have given him finger and wrist exercises to be done on a table. He has learned to relax while doing these, but as soon as he goes to the piano he tightens up again. It is agony for him to try to play hands together. Are there any hopes for him?—"Anxious."

One of the chief difficulties in acquiring muscular control is to keep the fingers firm while the wrist is still relaxed. Have the boy hold a large baseball firmly in his hand. This will give his fingers the proper shape relative to the back of his hand. Then, keeping the fingers firmly in this position, let him hold a key down with each finger in turn, while he works the wrist up and down as far as possible, using the fingers as a kind of hinge, thus:





This exercise should be repeated whenever his knuckles tend to fall inward. If you keep the baseball before his mind, perhaps he will sit up and take notice!

Pedaling and Fingering

Pedaling has often confused me. Should the pedal marks be followed precisely, as to lowering or releasing the damper pedal, or should one study the effects for himself? I have been taught to press down the pedal after a given note has been struck; but in some cases the pedal marks indicate clearly that in many instances the pedal is to be pressed down before the note is struck. Can you recommend a book on the subject?

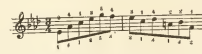
In regard to fingering, not considering misprints, should only the fingers that are marked be used?—E. S.

Both of these questions concern the markings which are found in edited piano compositions. Generally speaking, one should regard such markings as a possible help, but in no case as absolutely decisive, since they are always subject to printers' mistakes or to errors of judgment on the part of the editor.

Take the matter of the proper use of the damper pedal, for instance, for which the ordinary marking is *Ped.* where it is to be depressed and * where it is to be released. As far as the first sign is concerned, one might press down the pedal anywhere over the three letters, so that the direction is hopelessly vague. Another kind of marking that is much more definite is either ⌊ ⌋ or ⌊ ⌋, the vertical lines showing just where the pedal is to go on or off. Separate notes, placed beneath the staff, are sometimes similarly used, though they are open to the objection of confusion with the regular staff notes.

All such markings, however, should be tested by one's own judgment and æsthetic sense. In most cases the pedal should be depressed directly after the note which is to be sustained is sounded; in this way, confusion with the preceding note is avoided and life is added to the tone by the addition of the sympathetic vibration of other strings But in quick tempo, where the measures are separated by staccato notes or rests, it may be well to use the pedal directly on the first beats of the measures. I can think of no reason why the pedal should ever be depressed *before* its note is struck. For a book on the subject, consult *The Pedals of the Pianoforte,* by Hans Schmitt (Presser).

Again, as to fingering, I teach my pupils to use the fingering that is given unless I change it for them specifically, or unless they can find for themselves a fingering that is obviously better adapted to their hands, in which case they should mark the alterations definitely over or under the notes. After all, the best fingering is that by which the effect desired is gained in the simplest possible way. What this way is, is often a matter of individual opinion: hence we find the same passages fingered radically differently by different editors, all of whom obviously cannot be right. Take the following right-hand passage from Chopin's *Ballade in A-flat:*



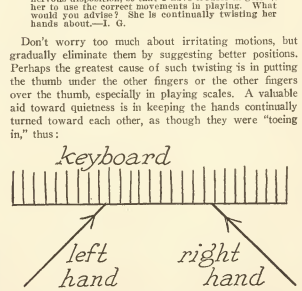
Above this passage is indicated the fingering generally employed; and below it is the fingering suggested by Mark Hambourg in his book *How to Play the Piano*—a fingering which he justifies on the ground that it substitutes stronger for weak fingers, eliminating the fourth finger entirely.

There are many such theories about fingering, some of them resulting in fussy and awkward motions. Weigh them all carefully, and let your own common sense cast the deciding vote.

A Nervous Pupil

I have a pupil nine years old, who is of a very nervous disposition, so that I have trouble in getting her to use the correct movements in playing. What would you advise? She is continually twisting her hands about.—I. G.

Don't worry too much about irritating motions, but gradually eliminate them by suggesting better positions. Perhaps the greatest cause of such twisting is in putting the thumb under the other fingers or the other fingers over the thumb, especially in playing scales. A valuable aid toward quietness is in keeping the hands continually turned toward each other, as though they were "toeing in," thus:



This position is perfectly easy when the hands are near together and directly in front of the body; but it becomes increasingly difficult as they separate, especially when the right hand is playing the highest notes; so that this is where your pupil will need the most careful watching.

Otherwise, keep her wrist relaxed; see that, by using the easier forearm rotation, she avoids jumping her wrist up and down; and exert a calming influence over her refractory nerves by every possible means. Nervousness will do no great harm if it can only be kept above the arm, and does not run down into the wrist and fingers!

Studies and Counting

(1) Please print a list of studies suitable to be used in connection with the Presser books or Matthews' Graded Course, from Grade I to Grade V, inclusive.

(2) Should the teacher insist that the pupil count aloud?—I. G.

	Grade
(1) Gurlitt, Op. 117: *The First Lessons*	1
Loeschhorn, Op. 65, 3 books	2-3
Brauer, Op. 15	3
Berens, Op. 61, books 1 and 2	3-4
Cramer, books 1 and 2 (von Bülow edition)	5
Heller, Op. 46	4-5

(2) Counting aloud should be required until the pupil has mastered the rhythm of a composition. After he has reached this point he may be released from this harrowing occupation. I have known pupils so addicted to the 1-2-3-4 habit that they kept it up even when playing before friends or the public!

Steadiness of Tempo

How should one develop in a child a capacity for imagining a basic speed and returning to it after an accelerando or ritard?

M. B. B.

The whole matter resolves itself into the question as to how to develop a child's power of realizing and controlling tempo; for if he is able to do this, he need have no difficulty in returning to a tempo after it has been once established.

We often hear it said, and perhaps say ourselves in a moment of despair, that such and such a person has absolutely no sense of rhythm. But this cannot be true, if the person is able to walk steadily along the street; otherwise we suspect him of having violated the Volstead law. Every person has a pretty reliable metronome within him, in the regular pulsations of his heart; and it is this inward monitor that makes it possible for him to walk steadily, to hammer with even strokes, or to play in an orchestra without receiving a rap from the conductor's baton.

So the trouble arises not from a lack of the rhythmic sense, but rather from a failure to pay attention to the demands of that sense. And, I regret to say, this failure is generally the fault of the teacher, who is so occupied with correct notes, finger-motions and fussy details that he overlooks the most vital factor of all, namely the measurement of the music; just as though one should stock a dry-goods store full of all kinds of wares, and should omit to provide yardsticks, allowing the clerks to measure cloth by guess-work!

Hear what Tobias Matthay, in his *Musical Interpretation* says on this subject:

"Believe me, no one ever plays 'out of time' if he really *attends* to time. The fault is that pupils *do not attend,* nay, even find it impossible to attend—but only because they have not learned to do so. It is precisely such attention which you have to teach them, every pupil you have, and all the time.

"The only way to teach them is unremittingly to insist on their attending to their own sense to Time-throb or sense of Rhythm while you have the chance. Do not allow their rhythmical attention to flag for a moment while they are with you. Moreover, you, yourself, will have to be alert all the time, else your own Imitative-sense will cause you unconsciously to follow their lax pulse-feeling, and you, yourself, being misled, will fail to notice their aberrations from Time-continuity. You must be alert all the while so that your own Time-sense may remain unshaken, and so that you may compare your pupils' doings (in this respect) with what you feel is imperative."

Let me add that Mr. Matthay practices what he preaches; that every instant while he is giving a lesson he is either following intensely the throb or the rhythm, or is pouncing on the pupil for neglecting it.

From the beginning, then, teach the child to feel accurate and even pulses; and do not allow him to introduce modifications of tempo until he has acquired the proper time-stability. Give him exercises in marching, clapping his hands, beating time, and counting out loud. Teach him the rhythmic patter of each piece by having him drum it out with one finger, on a single tone. Also play the part for one hand while he plays that of the other.

And remember, too that the most stabilizing factor is *accent.* I have heard pupils play at recitals with perfect equality of notes, but in a stupid, monotonous style that was unbearable. Accent, more than anything else, evidences attention to the beat, and vitalizes the whole performance. So insist on accent continually: too much of it is far better than too little.

Is the metronome a help, you ask? Sometimes, yes. Finger exercises and purely mechanical studies may employ it with advantage, to a limited extent. But used too much, it will take away the pupil's self-reliance, just as a cork artificially buoys up the swimmer. To quote Matthay again:

"You see, the pupil has to learn to play to a pulse-throb of his own making all the while; it is therefore of very little use indeed learning to pay obedience to an outside, machine-made pulse-throb. And in any sense, a metronome is apt to kill the finer time-sense implied by Rubato."

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

Improving School Music Conditions in the South

By PAUL JOHN WEAVER

President Southern Supervisors' Conference, Director of Music, University of North Carolina

BEFORE we can discuss the improvement of school music conditions in the South, we must examine the present state of the work; and we must determine the causes for the present condition. If we find some unsatisfactory conditions, we can improve them only by removing the causes.

To begin with, we must claim for the South an almost universal love of music. Every southerner loves to sing or fiddle or pick on his banjo; and the humblest musician is sure of an appreciative audience. There is something intangible in the spirit of the South which puts this love of music in the souls of its sons and daughters, that intangible something which was given its best expression in the simple and much-loved songs of Stephen Foster. One would naturally expect to find in such a music-loving country a high development of the subject in all of its aspects. We are concerned here only with school music; and let us see what stage of development has been reached in that field.

A Specialized Subject

It need hardly be stated that school music is a highly specialized branch of teaching, requiring preparation both in music and pedagogy. The subject can be adequately taught only by teachers with special equipment along these two lines. Some time ago the writer made a study of the number of special music teachers employed in the various States of the country, comparing the percentages of cities of over three thousand employing such teachers. It was found that in 1917 two States (South Dakota and Montana) ranked one hundred per cent; that is, they had special music teachers in every city of over three thousand population. Of the other States, thirteen ranked above twenty per cent, and all but ten ranked over fifty per cent. The significent fact here is that of these ten States with the least number of special music teachers, nine were Southern States. A study of more recent figures is under way, and indicates improvement in most of these lowest-ranking States.

What has been the effect of this condition? In the main, it has meant unsystematized and sporadic music teaching, with emphasis on music for special occasions and with an enormous neglect of serious work of the more technical sort. The lack of technical work has confined teachers and pupils to the use of simple material which has often had no musical value; and the result has been low standards musically and artistically.

A Primary Cause

The primary cause for this state of affairs is to be found in the recent history of the South. Only in the last few years has this section of the country been emerging from the post-war reconstruction period. School boards have had such small funds that only the "most essential" subjects could be taught, and even then the teachers were greatly underpaid. In some places schools have been closed for lack of funds. The school year has been short, and even now some southern states have only seven grades in their schools.

But what has been the case in those Southern cities where there have been special teachers of music? Many of these cities now have music work on a par with the best country. But we must admit, with regret and chagrin, the work in other cities has been only a name and not a fact. The reasons for this are the inadequate preparation of the teachers, the over-crowding of children to the point of pandemodium, and the great under-paying of the teachers. All three of these causes come from the same source: the school-board's lack of funds.

This primry source of our troubles is curing itself. The people of the South are in a more secure financial position to-day than they have been for generations. This financial well-being is a bearing fruit in all lines of educational work, and the rate of improvement of conditions is rapidly increasing. In music, the improvement is being shown along several lines: the enlargement and extension of courses for the training of school music teachers, the increase in the number of these teachers, the increased interest in the work on the part of civic bodies, the awakened consciousness of the school music teachers themselves.

A Powerful Agency

If the colleges and normal schools are to be blamed for the inadequacy of the training of our Southern school music teachers in the past, they are equally to be looked to as a most powerful agency for the improvement of this condition in the future. As they have been given more and more financial support, they have put in new courses, added to and lengthened by their old courses, brought in efficient trainers of teachers and given assistance to many public school systems. It is now possible for the student to receive in the South as good training in public school music methods and practice as she could get anywhere else in the country.

The most encouraging sign of improvement at present and hope for improvement in the future are to be found in the attitude of the Southern supervisors themselves. That they are awake to present conditions, and that they are fighting to better them, are shown most plainly in the organization last spring of the Southern Supervisors' Conference. Over a hundred supervisors attended the meeting for organization, and a more earnest, wide-awake group of teachers could not be found. Several hundred attended our first meeting in Atlanta, December 14th to 16th, 1923.

But the greatest hope for improvement in our field lies with the Women's Clubs, the Music Clubs and the civic and semi-civic bodies of the South. If these groups are awake to the value of school music and to our need for more and better school music, our task will be made easy. For they are the source of power in our communities. The supervisors are organized for a great campaign for music education. They know that they will receive the support of these other powerful organizations.

Let us exemplify this whole situation by looking at conditions in North Carolina, which will be, on the whole, representative of those of the whole South. From the end of the Civil War until the time of the World War, North Carolina was gradually rebuilding her strength and improving her conditions. At the outbreak of the World War she was one of the poor States of the union; at the end of the World War her crop values were surpassed by only three other States in the whole country, and last year they were surpassed by only eight or nine other States. This new wealth has had an immediate effect upon the educational system of the State, to the point of almost revolutionizing it. New school houses have sprung up everywhere; schools have been consolidated and busses provided for children living at longer distances; salaries have been increased, and a system of certification introduced which makes the rate of pay correspond with the amount of preparation and experience; the newer subjects have been introduced for the first time in many schools, and have been encouraged and strengthened where they already existed.

A Rapid Change

In music the change has been so rapid and the improvement so great that it can not be accurately measured at the present time. The State Board of Education has made music compulsory in all of the grade schools of the State, paying part of the salary of the special music teachers as it does of the other teachers. A city of fifty thousand, which had never had any school music up to three years ago, now has a remarkable development, comparable in quantity and quality with anything in the country—four very capable supervisors, several bands and orchestras with ten thousand dollars worth of new instruments, two thousand five hundred dollars worth of new phonographs and records, and most important of all, the entire community thoroughly interested in and heartily supporting the work. Another city of twenty-five thousand, which has had one supervisor so overburdened that she could not work efficiently, has increased its force this year to five special music teachers. The largest training school for teachers in the State has put in a four-year course for music supervisors; and the State University has built up large classes in school music in its summer session for teachers—a development so rapid and so enormous that it can hardly be realized.

In this whole growth and improvement, the music teacher of the South should be very zealous to preserve the folk-music of the section. This folk literature is one of the most valuable musical assets of the country. It is of two main types—the Negro song and the music of the old white settlers, handed by word of mouth down from generation to generation. The North Carolina Folk-Lore Society, mainly through the efforts of Dr. Frank C. Brown of Trinity College, Durham, North Carolina, has collected at least three thousand different folk-songs of these two types. They include examples of all sorts of Negro music, examples of most of the old Scottish and English folk-songs and a mass of material that seems to be purely native in origin. If folk music is such a vital part of our music education program, as most of us believe, what a wealth of material we have in the Southland that is our very own profession! The Southern music supervisor is awake. He realizes the condition of his work; he realizes the difficulties he has to overcome; he realizes that a great change is in progress; and he realizes most of all the opportunities he has before him. He can not be discouraged, but looks with satisfaction to the improvement he now sees and with eagerness to the improvement he knows must come in the near future.

The Etude and School Music

THE ETUDE has been systematically developing an interest in music in the larger sense in the Public Schools. Its policy is to print from time to time regular articles from the leaders in this field, not merely for the advantage of the public school teacher but to enable the student, the teacher and the parent to coordinate the musical work in the home with that of the school. Many fine articles are to come including one in September from Mr. Glenn H. Woods on bands and orchestras in public school. Mr. Woods has made a national reputation in this field.

Self-Test Questions on Mr. Weaver's Article

(1) How do the people of the South rank as lovers of art?

(2) How do the Southern States rank in their teaching of music in the public schools?

(3) Has there been advance in this line in recent years; and, if so, how much?

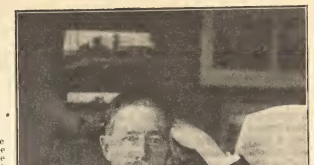
(4) What facilities do the colleges of the South offer for the study of public school music?

(5) How do the Southern States rank in the production of folk music?

A Lesson Analysis of Schumann's Träumerei

By CLAYTON JOHNS

Professor of Pianoforte Playing, New England Conservatory



CLAYTON JOHNS

IN the days of Theodore Thomas and his traveling orchestra, Schumann's *Träumerei* was one of Thomas' favorite small pieces, played with muted strings, or "sordini." Most violin students know about sordini, and most piano students *ought* to know about the so-called "soft pedal," by means of which in modern pianos the hammers are shoved over to two strings, instead of three, thereby producing a muffled tone.

In old times the pianoforte had only two strings for each tone, and one of the two strings, having been muted, the term of "una corda" (one string) had a real significance, but now-a-days it is a misnomer, as the sign or term, instead of "una corda," should be "duo corde" (two strings). The old sign remains, but everybody understands, now, that "una corda" means the "soft-pedal," with two strings. Since a dreamy effect is produced by muted strings, there is no wonder that Mr. Thomas chose to place Schumann's *Träumerei* after a brilliant piece by way of contrast. Schumann never thought that his little piano piece would ever come to such glory; nevertheless, it still sheds glory to all music-lovers all around the wide world.

Träumerei is only *one* of the "Kinderscenen" (Scenes of Childhood), but to play it *well* demands a high order of musicianship. Schumann loved to write dreamy music. In his sets of short movements, you generally find one or several dreamy ones among them. "*Träumerei*," is No. 7 of the Kinderscenen, and the author of this article quotes from a copy edited by Clara, the wife of Robert Schumann. The edition is therefore well authorized.

Let us now analyze this piece in detail hoping to bring out some of the beauties, and to lend a helping hand to a young student. To begin with, the piece is written in the key of F. If it were in G, or in E, the effect would be entirely different. The key of G, or E, is rather brilliant and high pitched in quality, where the key of F has a quieting influence, superinducing dreaminess. This, combined with the use of the "soft-pedal," establishes the proper setting.

The next step to be taken is to consider the quality of tone. Since it is taken for granted that *Träumerei* is a pleasant dream, the tone, therefore, should be pleasant; not having any real accent, only having pressure touch with fingers and wrists well relaxed, molding the form, not chiseling it. The Schumann edition has but one "p" mark, three "ritards" and five slight "crescendos." The rest of the interpretation must be left to the musical instinct of the student.

Now, for a cut and dried analysis (neither Schumann nor his music was ever cut and dried). *Träumerei* is such a short piece; it is printed in full, and excepting for a little fingering and a little pedaling, the text conforms closely to Clara Schumann's edition.

The measures are numbered. The first eight measures are repeated, so the second part begins with measure 17. With measure 17 and the next seven measures, are all modulatory with measure 25, the *theme* returns and continues to the end.

In the old order of things musical compositions were generally made up of sections and phrases, multiples of twos, fours and eights. Schumann often broke the rule, adding or subtracting one or more measures to or from a phrase; but in *Träumerei*, the phrase divisions are entirely "according to Hoyle." As you see, the thirty-two measures are strictly mathematical (four goes into thirty-two eight times). If you divide each phrase of four measures, you will find each sub-division, what is called a section; the first section of the two is something like a question, and the second section is something like the answer (only, "something like," because the real answer comes at the end of the piece). In *Träumerei* the first section ends on the third beat of the second measure, and the second section ends on the third beat of measure four. The beginning fourth beat corresponds to the fourth beat of each section; therefore each section begins on the fourth beat and ends on the third, thus completing the number of beats in each section or phrase.

Imaginary Breaths

If you take an imaginary breath at the end of the first section, you might place a comma after it. And after the second section, place a semi-colon; Another comma after the third section, often a colon after the fourth section, because the eighth measure ends on the dominant, so of course, the piece is only half done. In such a short piece, there would be only one period, or full stop, and *that* one would be at the end.

With measure 17 the second part begins, like the measure of the first part; but with measure 18 both melody and harmony set forth to explore new paths, but after exploring them, through measure 18, they come to a halt, harmonically, landing in G minor, at the beginning of measure 19. In measures 19-20, the adventurer looks round to see what he can see in the way of variety until, with measure 21, he becomes more and more inquisitive and again looks round from a higher point of vantage measure 22. Having seen a very different landscape and feeling a little tired, he decides to come down the hill, and returns home, measure 24, beat 4. After his wanderings he is content to *remain* at home and apparently thinks there is no place like home, measures 25, 26, 27, 28. Compare measures 25, 26 27, 28 with measures 1, 2, 3, 4. If, with measure 30, beat 3, the traveler should ever be tempted to stray from his own fireside; after a pause, long enough to consider his mistake, he comes back for good and all, and never goes away again.

In all melodic compositions the melody is the chief thing. In *Träumerei* the melody must stand out and above the harmony, excepting the imitative passage, measures 15 to 16, which becomes more prominent, with measure 17 the melody is resumed and continues through measure 18 until the next imitative passage comes, measure 19 to 20. The next phrase of four measures, 21 to 24, is very much like measure 17 to 20, only a little more progressive. Returning to the theme, with measure 25, the student can apply the melodic principles for himself to the last eight measures. The finality of the melody touch is very important, singing it, by pressing and relaxing the long notes, while the eighth notes should be relaxed or slightly tensioned, depending upon the increase or decrease of tone.

The Importance of the Bass

After the melody the bass is next in importance; therefore the bass in the first measure should have an uncommonly good tune as a foundation. The second beat of measure two begins with a grace note, but it must sound like a real bass note and be caught by the pedal; the rest of the chord should be relaxed and "rolled up" to the d, then pressed down. The first two measures of the bass are sufficient to give an idea of the rest of the piece. The inner voices should be more subdued than the melody and bass, excepting for the imitative measures, where each voice is given a chance to speak for itself. Be sure not to accent too strongly the chords in the right and left hands on the second beat of measure; and in similar measures give an extra pressure to them with a syncopated effect, but remember that they are harmonic, not melodic.

Thinking of phrase divisions: The first four measures are in the key of F. On the second beat of measure 4, the chord is on the fifth degree of the I cone, not in the dominant. With measure 5, beginning with the second phrase, it repeats measure 1; but with the second beat of measure 6, a distinct modulation occurs, which adds a new interest, taking the first phrase out of the key and landing it on, and in, the dominant, measure 8. The next eight measures are exactly like the first eight measures. With the first beat of measure 16, by reclaiming the b natural on the first beat, the b flat on the fourth beat returns to the original key F. Measure 17 shorts again, hand in hand, like measure 1, but parts company immediately, springing into another key, entirely new, second beat of measure 18. This second beat is so inquisitive, it demands a solution of measure 18 and then, on the first beat of measure 19, it completely resolves itself, landing in a new key, G minor, wherein, measure 19-20, it remains until measure 20. The second half of the fourth beat of measure 20 leads to a still newer key, measure 21.

Measure 21 is like measure 1, only in a different key. With the second beat of measure 22, it becomes "curiouser and curiouser" (inquisitive inquisitive) as "Alice" would say, but by resolving down again to the fourth beat, it begins to have an inkling of a return to the original key F. As measures 23 and 24 are in the relative union of F, but in spite of the C♯, the C♯ brings it back to the tonic measure 25. From there on nothing happens until the second beat of measure 30, where after taking a long breath and refraining by a 6/4 chord (a most restful chord) on beat one, measure 31, it prepares through the fourth beat of measure 31 and the first beat of measure 32 for the final cadence on the second and third beats of measure 32.

Observe how much stronger the final cadence is compared to the other cadences, which are not conclusive, only leading up to something else which follows, while the final cadence leaves nothing more to be said.

Looking, again, over the whole piece. See how different the phrases are? The first four measures are melodic and harmonic, while in the second phrase of four measures 5 to 8, they are partly melodic and partly contrapuntal. The seventh and eighth measures are imitative; each figure of six notes must stand out above the harmony. Like many imitative phrases they are often in "threes." When Germany was a happy land there was an old German proverb which said, "All good things are in threes." This may or may not have anything to do with the case, but as a matter of fact most sequential phrases are in "threes." The next phrase, 17 to 20, is again partly melodic-harmonic and partly contrapuntal, also it is entirely melodically and harmonically progressive. The next phrase, 21 to 24, is still more progressive, that is, the melody and harmony must advance until it decides to return to the original key. All *good* music must be either progressive or retrogressive; never remaining in the musical doldrums. Having returned on the fourth beat of measure 24 the last eight measures are almost like the first eight measures excepting that the last four are more conclusive.

No Real Accent

It is difficult to give definite instructions about accent, as this little piece has no real accent; there is, of course, much rhythmic pressure and much relaxation, but accent in the ordinary sense of the term would ruin any feeling of dreaminess; therefore press and immediately relax the long notes and relax or gradually tension the eighth notes depending upon the slight crescendos and diminuendos. The given marks, ≺ and ≻, must be the general guide, but all printed marks are only suggestive and relative—never literal. In measures 3 to 4 follow the directions for the short horizontal lines in the first and third beats of measure 3, and the first heat of measure 4. All the rest of the measures similarly marked should be treated in the same way. "Horizontal lines" mean a little more pressure.

There is little left to be said, beyond a word or two about fingering and pedaling. Finger according to the phrases and follow the phrase marks of Clara Schumann; doing that the student cannot go wrong. Over-edited pieces are usually mislcading. Too many marks confuse the student. Instead of thinking of each mark, try to get at the heart of the piece, weighing it in the balance, then nothing will be found wanting.

Pedaling is a more difficult problem. The fundamental rules of pedaling are simple, but artistic pedaling is of a much higher grade, depending upon a wire, spring, so to speak, in the ankle, wobbling it as it were, bringing out tones and overtones, and listening to each vibration, making the effect of a kaleidoscope. For the simple purposes of *Träumerei*, the "harmonic pedal," added to the use of the "soft pedal," will be sufficient for the average student, if he will strictly follow the oblique pedal marks given for a few measures, as a sample. It goes without saying that a student must pedal harmonically, neither blur the notes nor begin nor end the phrase with a ragged edge.

It is too bad to have laid bare the bones and sinews of this beautiful little piece. It seems more or less like a musical vivisection. We are told that the suffering of a certain number of animate beings have to be endured for the general good. Let us have the suffering of this acute analysis of *Träumerei* may lead some students to a clearer understanding of it. *Träumerei* is a sort of a "multum in parvo," like a perfect poem of two short stanzas by Heinrich Heine.

After all is said and done, unless the student considers the suggestions given above and applies them to his other studies the result will be hardly worth while. Once more: Remember the well known admonition, "Mark, learn and inwardly digest." That done the student will he ready to take up a "new piece" for study and, we hope, play it well.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

A PORTRAIT OF ROSSINI

In a study of Rossini appearing in the *Musical Quarterly*, Edgar Istel quotes a delightful passage from Ferdinand Hiller's "Briefe Ungenannte" (Cologne, 1877) in which we are given a vivid pen-portrait of the composer of "William Tell."

"Gradually grown to the full height of a European celebrity, in contact with the most refined society, he remoulded himself into a highly cultured man of the world; and without restraining his propensity for smiling mockery, or, at least, smiling irony, he could play, when he pleased, the part of a reserved gentleman without doing violence to his natural disposition. Although he rarely opened a book, he had acquired a perfectly pure French, his voice and whole intonation being of a most melting suavity. His well-formed head, his finely cut features, with their continual play of astuteness and charm, acuteness and kindliness, tenderness and mockery, lent him an irresistible attraction, and one could often hardly tell whether one took greater pleasure in what he said or the way he expressed it. At that time in Paris he was excessively corpulent, the consequence of much macaroni and much sleep, for he had a passionate fondness for his bed, and had written many of his loveliest numbers while recumbent between waking and sleeping. It was at a dinner at the Rothschild mansion that I was introduced to him; at table I very likely made a rather serious face and had very little to say. *'Vous-etes l'homme le plus gai que j'ai jamais connu, c'est-à-dire, après le pape!'* ('You are the liveliest man I ever met—after the pope!'), he said afterward."

"Music is dual in its nature; it is material as well as spiritual. Its material side we apprehend through the sense of hearing, and comprehend through the intellect; its spiritual side reaches us through the fancy (or imagination, so be it music of the highest class) and the emotional part of us."—Kreibel.

THE ATTIC OF RUBINSTEIN

"In Vienna I gave lessons mostly at cheap rates," confesses Anton Rubinstein, one of the greatest pianist and composers of all time, in his Autobiography. "I lived in the attic of a large house and often for two or three days in succession I had not money enough to pay for a dinner at the nearest restaurant, and so I went without. The room I had hired was fairly bare, but soon I had crowded every corner of it and literally carpeted the floor with my writings. And what did I not write in those days of hunger! Every sort of composition, not only in the department of music, operas, oratorios, symphonies and songs, but articles, philosophic, literary and critical as well. In my 'attic' I even wrote a paper for the benefit of a single reader—myself. And how I suffered from hunger. . . . It was now two months since I had called on Liszt. He took it into his head to pay me a visit, and one day he made his way up to my attic accompanied by his usual retinue—a certain prince, a count, a doctor, and artist; all ardent admirers of the master. The first sight of my quarters seemed to shock the whole party, more especially Liszt himself, who, during his sojourn in Moscow had visited my family and knew our style of living. He showed, however, much tact and delicacy, and in the most friendly manner asked me to dine with him on the same day—a most welcome invitation since the pangs of hunger had been gnawing me for several days. After this I was always on good terms with Liszt until the time of his death."

GLINKA'S HONEYMOON OPERA

The first truly Russian opera was Glinka's "A Life for the Tsar." Possibly his extraordinary success with it was due to the fact that its inception and composition coincided with his courtship and marriage, according to M. Montagu-Nathan's little biography of Glinka. From this we learn of the bride: "Her sister was the wife of his friend, Stuneyef, at whose house in Petrograd Glinka met the young woman. . . . In May, 1835, Maria Petrovna Ivanovna became his wife. During the courtship he came in touch with a circle of intellectuals who were accustomed to meet at the house of the poet, Joukovsky, then holding a position in the royal family. Among them were Pushkin, Viazemsky, Odoievsky, Vielhorsky and Gogol, who on one occasion read his play, *The Matchmaker*, afterward used by Moussorgsky as the foundation of his unfinished opera of that name.

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book of the proposed opera and actually completing some verses. . . . Joukovsky's reason for abandoning the promised work was that he had no leisure for additional labors. He was able, however, to procure the services of the Tsarevich's secretary, Baron Rosen, an erudite German litterateur. . . .

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his correspondence at the time, he hoped would bring him life-long happiness. This hope, as we shall see, was not to be realized. . . .

"Early in May he betook himself with his bride to Novospasskoi, and lost no time in setting to work on his opera. During a journey to Novgorod, he composed its famous nuptial chorus in 5-4 time.

"Conjugal felicity seemed now to the young husband to be the one thing needful to inspire him. 'The work progressed splendidly,' runs the autobiographical account; '. . . Every morning I sat at my table and wrote about six pages in small score. . . . In the evening, sitting on the sofa, surrounded by the whole family, and occasionally by a few intimate friends as well, I was for the most part oblivious of what was going on around me. I was wholly absorbed in my work.'"

RUSKIN'S SINCERITY

John Ruskin, an authority on painting, sculpture and architecture, was no musician, but at least he admitted it candidly. From the life of Sir Charles Hallé (a once great pianist, afterward conductor of the Hallé Orchester in Manchester, England) by his son and daughter, we learn the following: "Some years ago, in 1864, Professor Ruskin asked him to come and play to a school of young girls in whom he was greatly interested. My father readily consented, and as the professor was there himself, and it was the first time he had played to him, he was careful to select what was most great and most beautiful, and played his very best. When it was all over and my father was about to leave, one of the girls told me she had been practicing Thalberg's arrangement of *Home, Sweet Home*, and would very much like to hear my father play it.....

"To his chagrin, Ruskin, who had been politely appreciative, now became enthusiastic and told him *that* was the piece he liked best far and away. Of course my father said nothing at the time but it got to the ears of the Professor how disappointed my father had been, so he wrote him the following letter:

"'Dear Mr. Hallé,..My "children" tell me you were sorry because I liked that "Home, Sweet Home" better than Beethoven—having expected better sympathy from me but how could you—with all your knowledge of art, and of men's minds? Believe me, you *cannot* have sympathy from any untaught person respecting the higher *noblenesses* of composition. If I were with you a year, you could make me feel them. I am quite capable of doing so were I taught—but the utmost you ought *ever* to hope from a musically-illiterate person is honesty and modesty. I do not, should not, expect you to sympathize with *me* about a bit of Titian, but I know that you would never tell me you liked it, or *fancy* you liked it to please me.'"

We learn, with amusement, that Hallé resented the suggestion that he could not appreciate Titian without a year with Ruskin!

MUSIC AND UMBRELLAS

Needing to have his umbrella repaired in Portland, Main, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also made violins. The fact led Mr. Tryon to write as follows in *The Christian Science Monitor*: "To note about the umbrella mender that he practices the craft of violin making and belongs to the Violin Makers' Association of Maine, which holds annual competitions and crowns the best instruments built by a member within the year, is as far as I purpose to go. Finding a connection between music and umbrellas is what interested me. Did not thousands of men and women once on a time stand under umbrellas in the arena of Mexico City to hear Caruso sing?

"But the relation of music to umbrellas in Portland is one of the heritages of the town. In the thirties, Jacob S. Paine, father of John Knowles Paine, ran an umbrella manufactory on Middle Street; in the forties he traded in hats, caps, umbrellas and musical instruments at the corner of Temple and Middle Streets, and in the fifties his stock included, according to the advertisements of the time, umbrellas, parasols and Chickering pianos.

"Young Paine, then, may be said to have begun his musical education under an umbrella."

WHAT STRADIVARI GOT FOR HIS VIOLINS

Such huge sums are now paid for genuine Stradivari violins that it is interesting to learn what the great Cremona violinmaker himself got for the instruments he shaped during his long life of ninety-three years. The extract is from his biography by the famous London dealers, W. Henry Hill, Arthur F. Hill, F. S. A., and Alfred E. Hill, who, discussing certain transactions, write as follows: "If we now return to the statement of Fétis, and similarly multiply the purchasing power of four louis d'or, we get two hundred and forty francs—let us say £10, and as we do not believe any decided rise in the value of Stradivari instruments had taken place within thirty-five years of his death . . . since their superiority was still keenly contested by those of the Amati and of Stainer, we may with considerable probability of being correct, conclude that the sum Stradivari charged for a violin or viola was approximately equivalent to from £10 to £15 of our money today; for violoncellos, £25 to £35, the variation between the lower and the higher figures depending upon the individual merits of a given instrument. For such exceptional specimens as those forming the inlaid quintet an exceptional price was paid. Any question as to the master having been but poorly remunerated can, we think, be dismissed without further discussion. No better proof to the contrary can be forthcoming than that given us by Arisi, who writes under date 1702: 'Stradivari made a complete set of bow instruments which he intended to present to Philip V of Spain on the occasion of the King's passage through Cremona, and he had prepared a memorial to that effect, but he was dissuaded and the instruments are still in his possession.' The making of such a set of instruments represented the work of several months, and a poorly paid worker would hardly contemplate such a costly present."

BELLINI'S CURIOUS ROMANCE

Rupert Hughes, famous novelist and dramatist, once a composer and music critic, gives the following account of a romance in the life of Bellini in his book, *The Love Affairs of Great Musicians*.

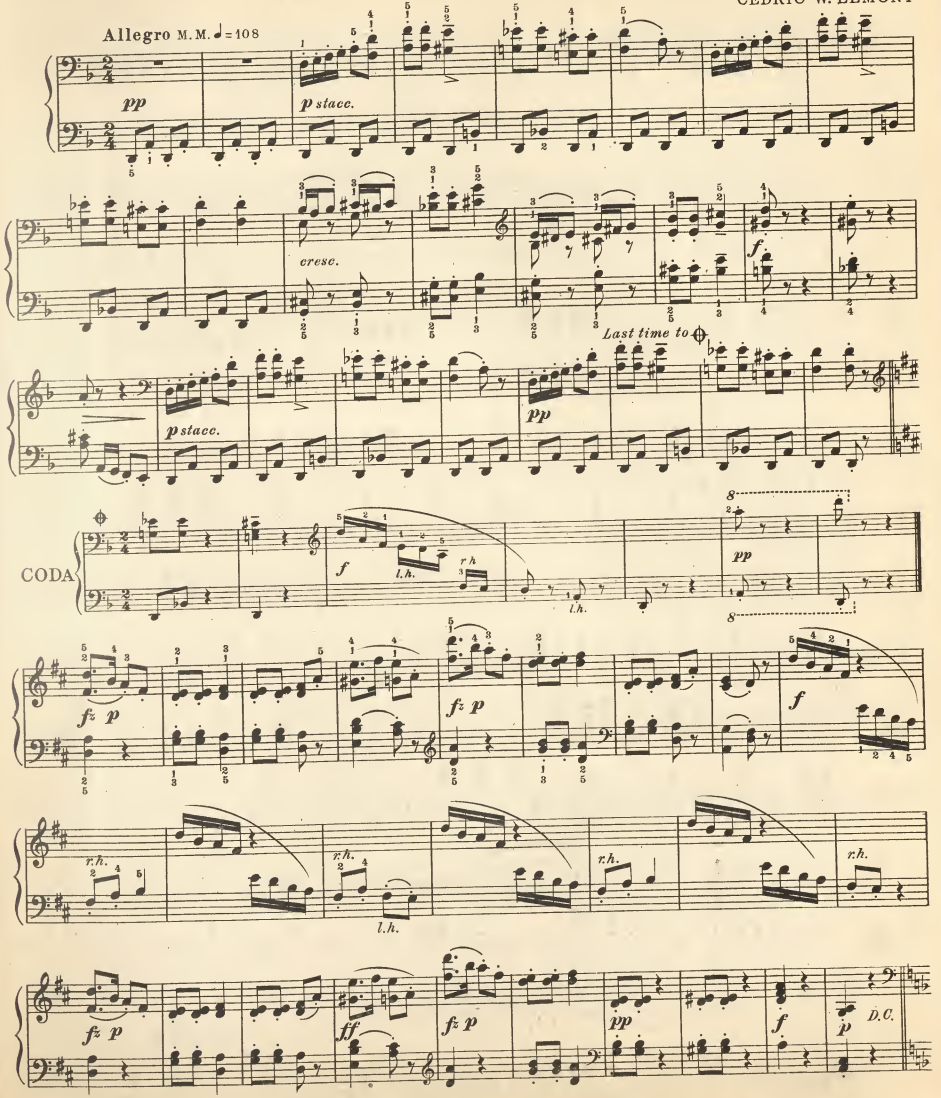
"Of Bellini, that great treasure for the hand-organists (this is unkind, Mr. Hughes, Bellini wrote some fine melodies!), a story has been told as to his first romance. According to this, when he was a conservatory student at Naples he called upon a fellow-student and took up a pair of opera-glasses, proceeding to take that interest in his neighbors that one is prone to take with a telescope. On the balcony of the opposite house he saw a beautiful girl; the opera-glasses seemed to bring her very near, but not near enough to reach. So after much elaborate management he became her teacher of singing and managed to teach her at least to love him. But the family, growing suspicious that Bellini was instructing her in certain elective studies outside the regular musical curriculum, his school was closed.

"Then a little opera of his had some success, and he asked for her hand. His proposal was received with Neapolitan ice, and the lovers were separated, to their deep gloom. When he was twenty-four another opera of his made a great local triumph, and he applied again, only to be told that 'the daughter of Judge Fumaroli will never be allowed to marry a poor cymbal player.' Later his success grew beyond the bounds of Italy, and now the composer of "La Sonnambula" and "Norma" was worthy of the daughter of even a judge; so the parents, it is said, reminded him that he could now have the honor of marrying into the family. But he was by this time calm enough to reply that he was wedded to his art."

IN THE CAVE

In characteristic vein; a good study in *staccato;* from a new set of pieces by a popular writer. Grade 3.

CEDRIC W. LEMONT



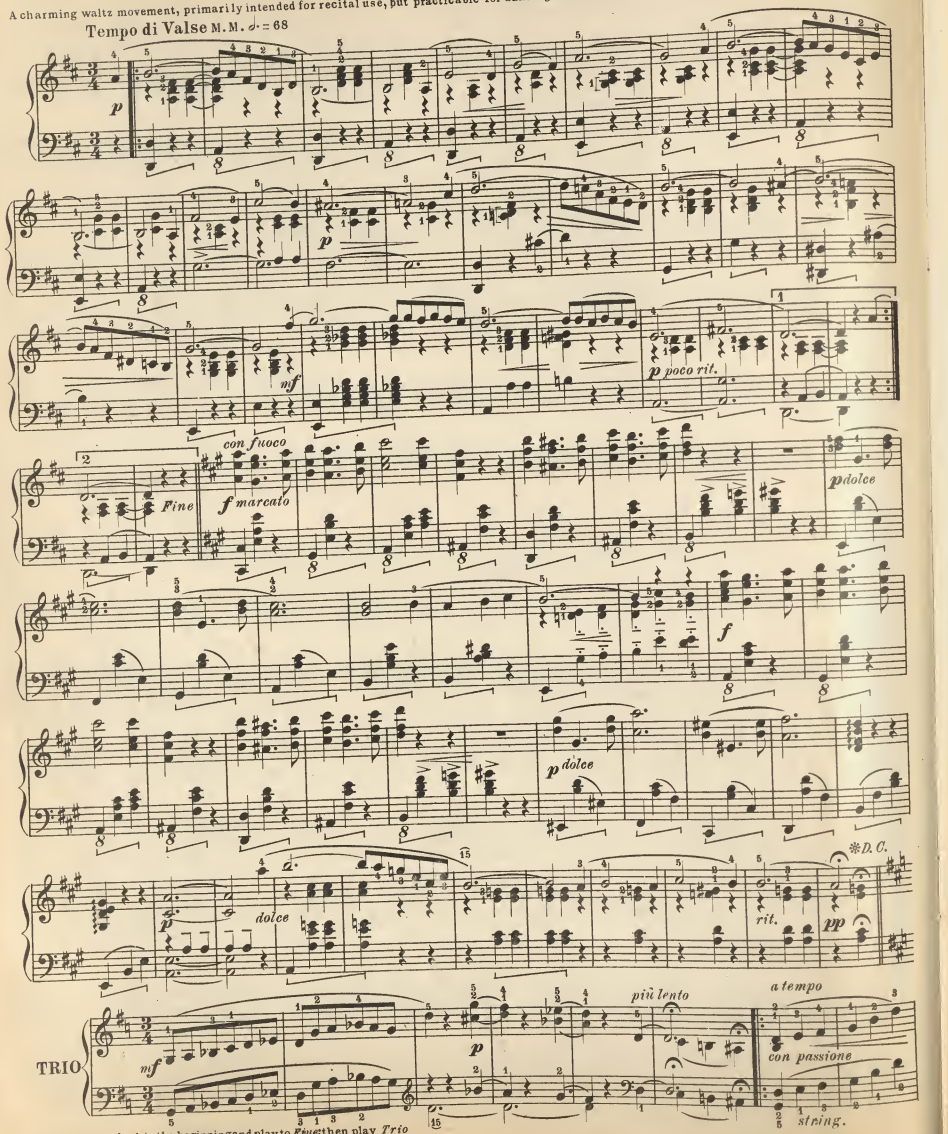
TENDER CONFESSION

WALTZ

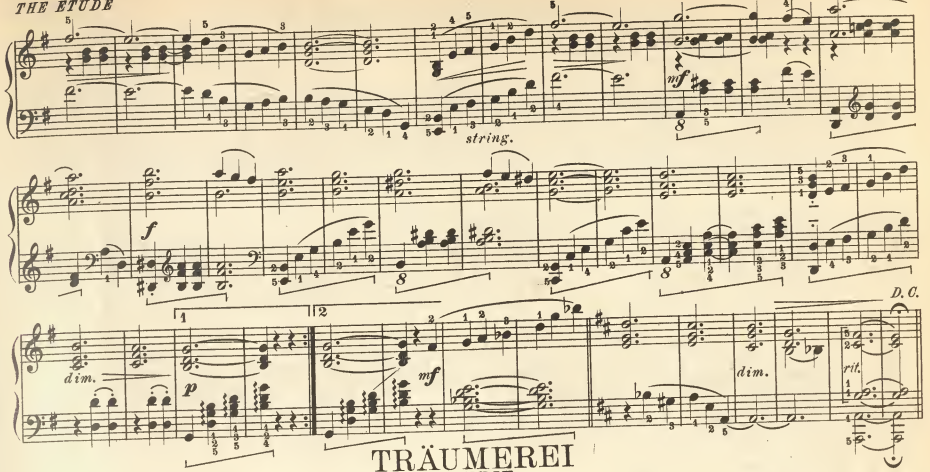
AUGUST NOELCK, Op. 234

A charming waltz movement, primarily intended for recital use, but practicable for dancing. Grade 4

Tempo di Valse M. M. ♩= 68



*From here go back to the beginning and play to *Fine*; then play *Trio*



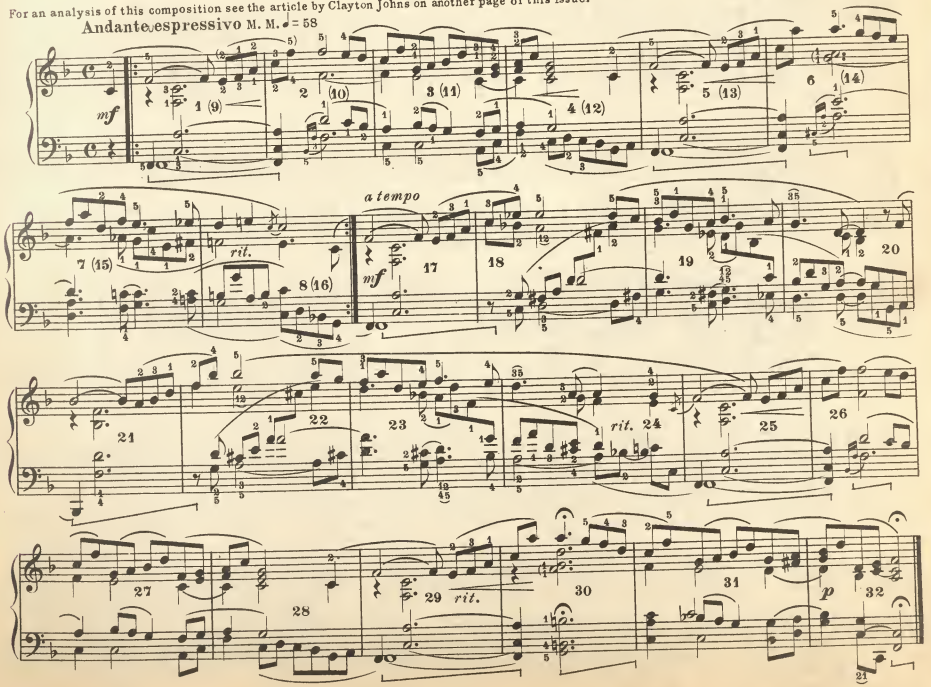
TRÄUMEREI

REVERIE

R. SCHUMANN, Op. 15, No. 7

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

Andante espressivo M. M. ♩= 58

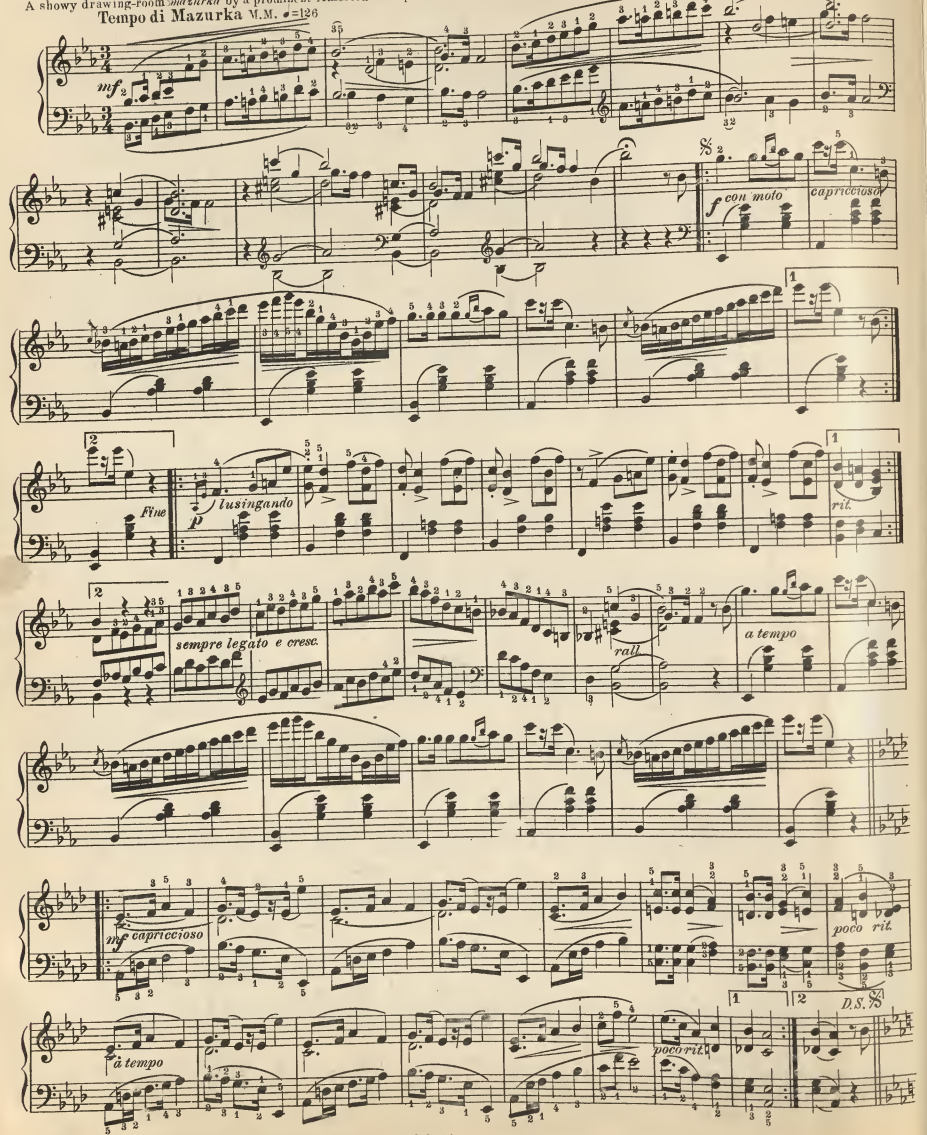


SECOND MAZURKA CAPRICE

WILSON G. SMITH, Op. 48, No. 2

A showy drawing-room *mazurka* by a prominent American composer. Grade 4.

Tempo di Mazurka M.M. ♩=126

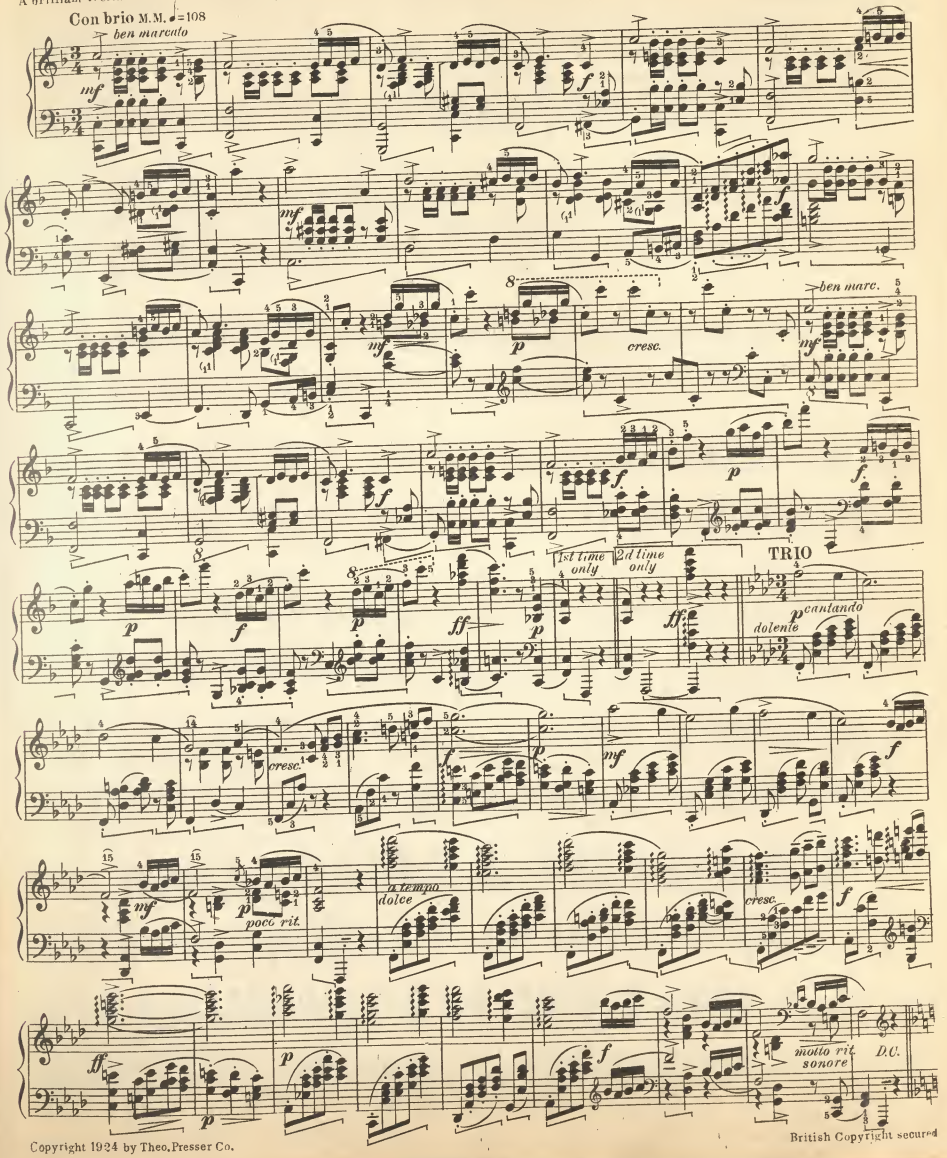


FÊTE POLONAISE

A brilliant recital number with a delicately contrasting *Trio*. Grade 4.

F. HIMMELREICH

Con brio M.M. ♩=108

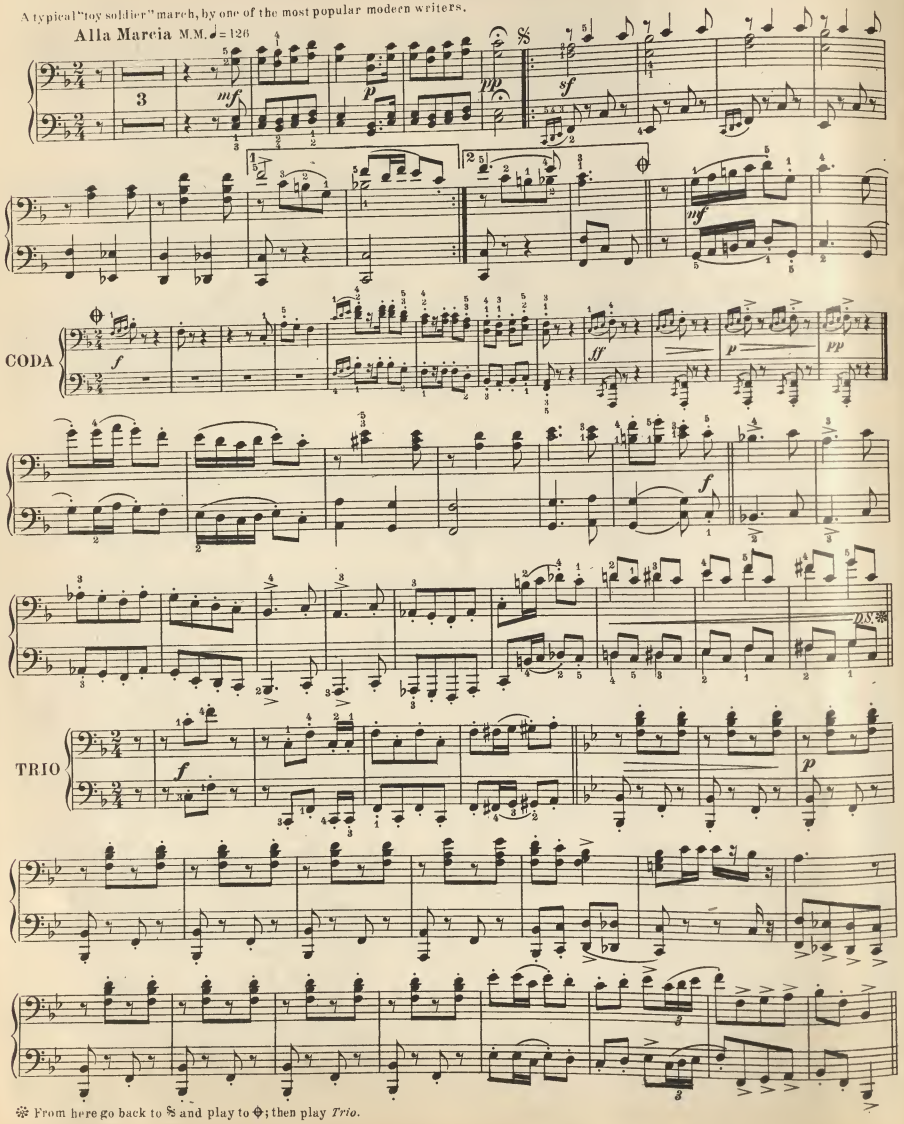


MARCHE MIGNONNE

SECONDO

RUDOLF FRIML

A typical "toy soldier" march, by one of the most popular modern writers.

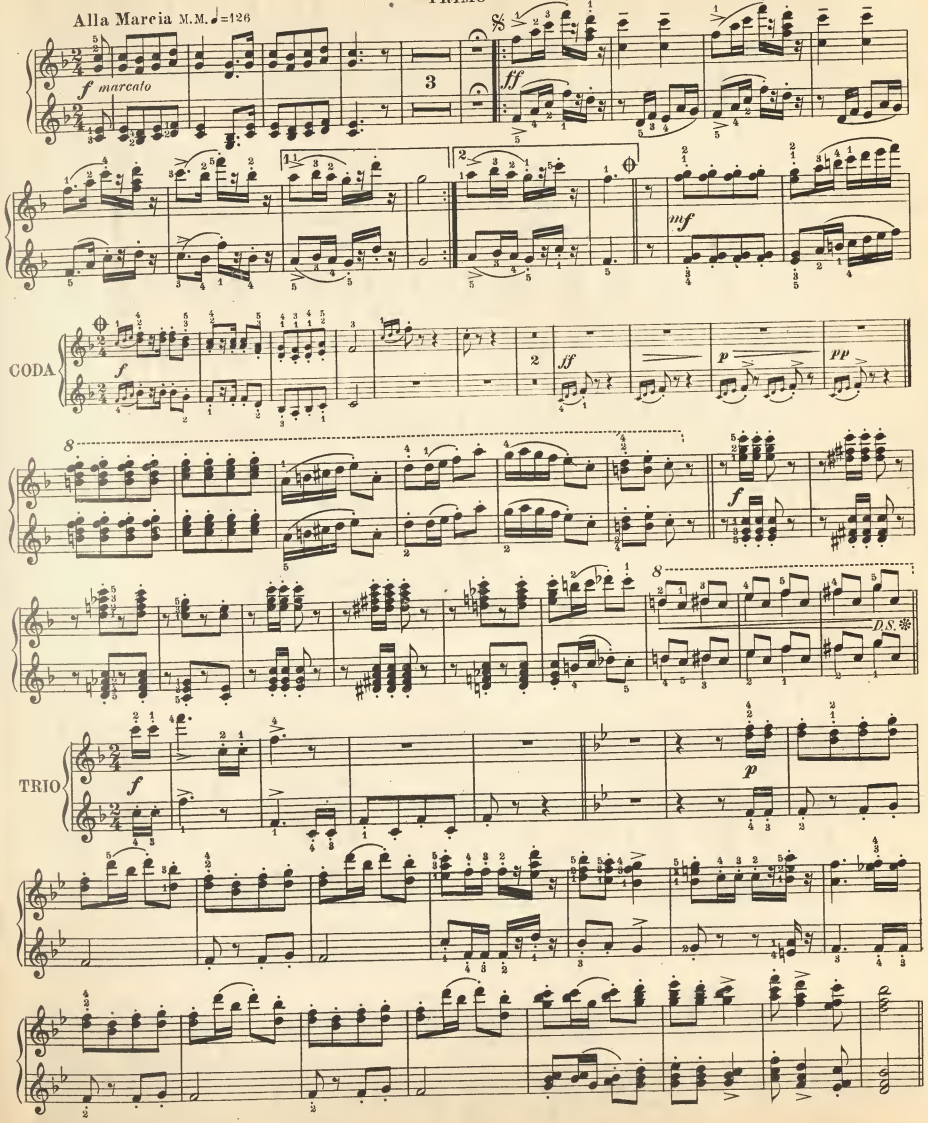


❋ From here go back to 𝄋 and play to 𝄌; then play *Trio.*

MARCHE MIGNONNE

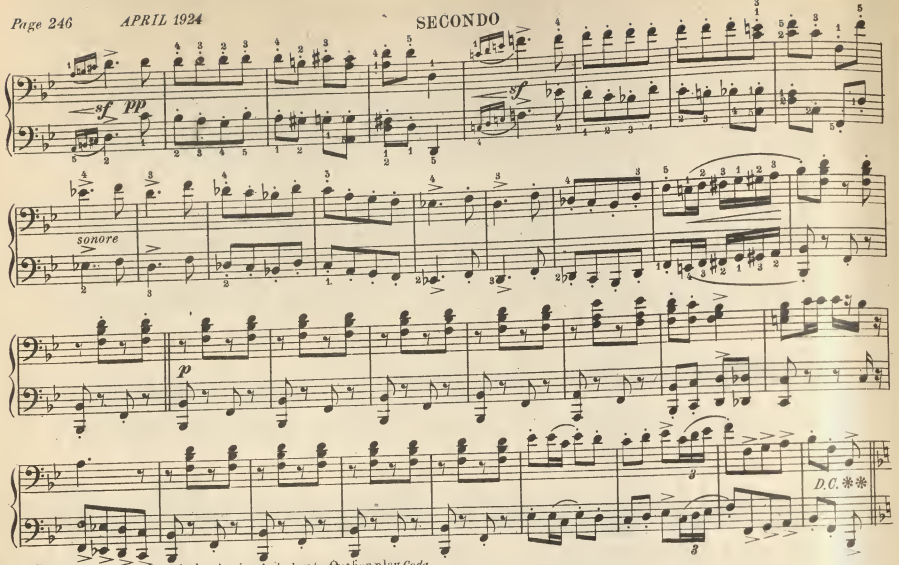
PRIMO

RUDOLF FRIML



❋ From here go back to 𝄋 and play to 𝄌; then play *Trio.*

SECONDO



✻✻ From here go back to the beginning and play to 𝄋; then play *Coda.*

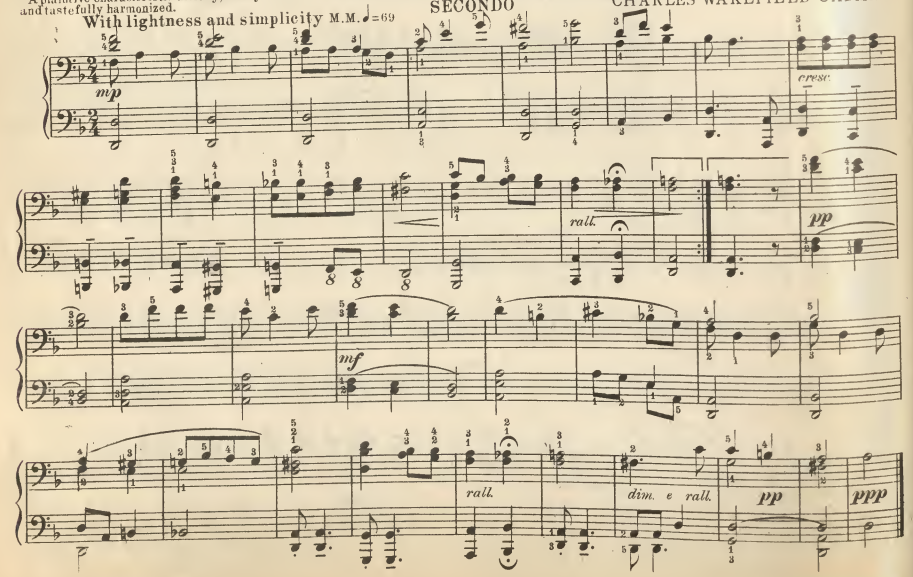
A plaintive characteristic melody, richly and tastefully harmonized.

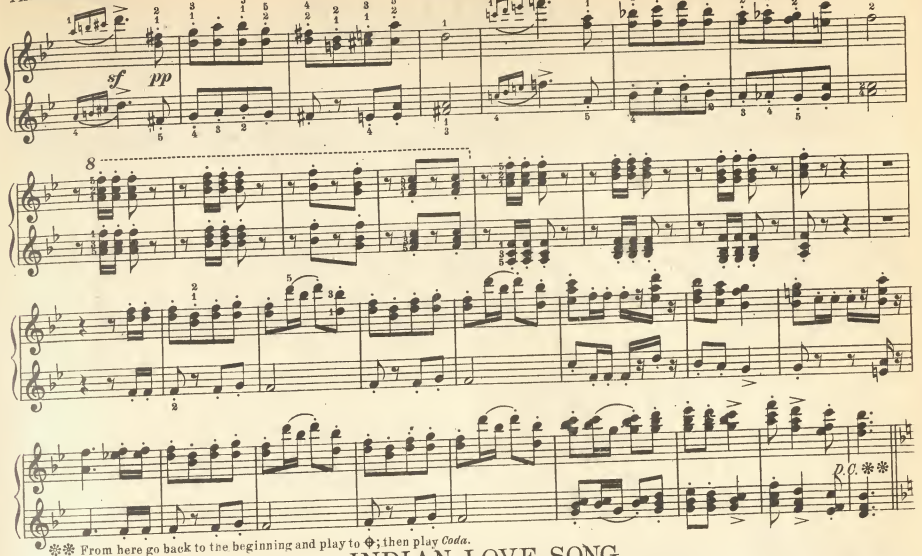
INDIAN LOVE SONG

SECONDO

CHARLES WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩=69





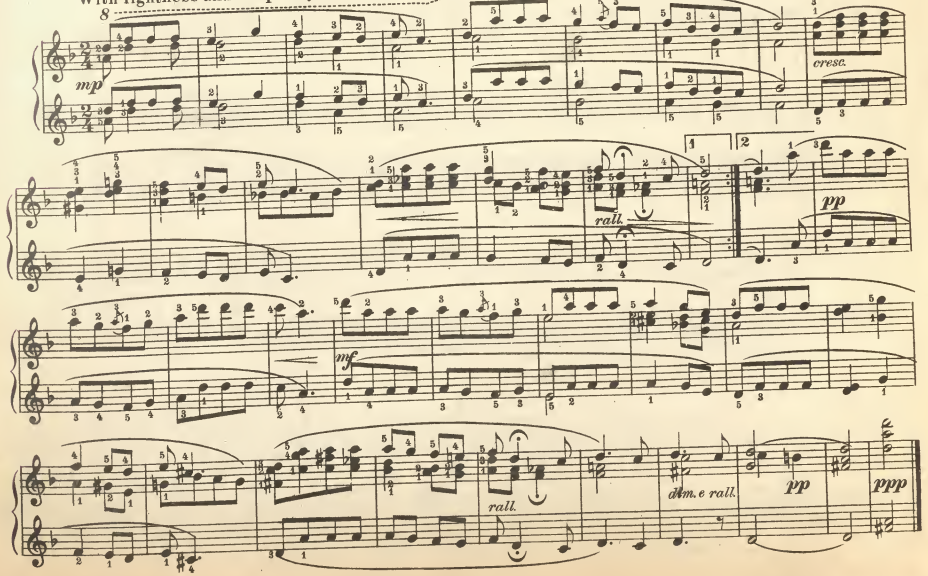
✻✻ From here go back to the beginning and play to 𝄋; then play *Coda.*

INDIAN LOVE SONG

PRIMO

CHARLES WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩=69

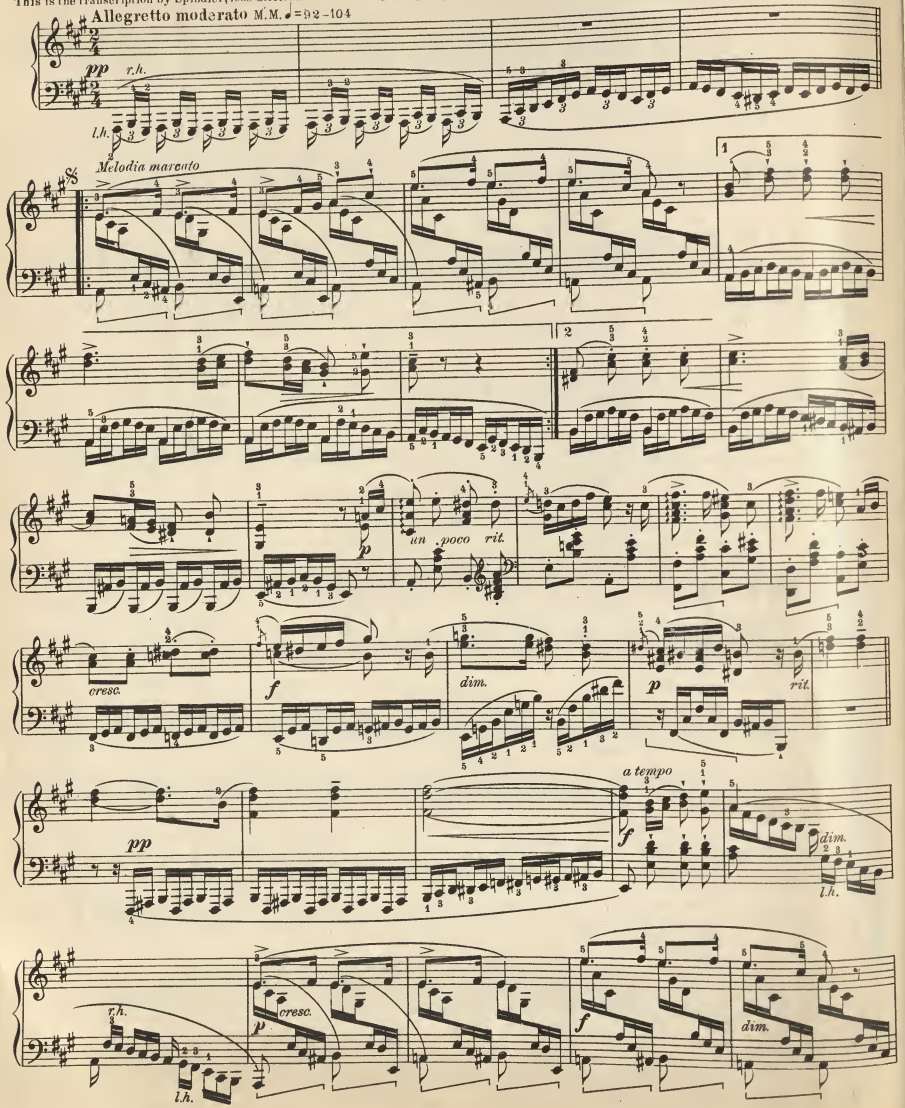


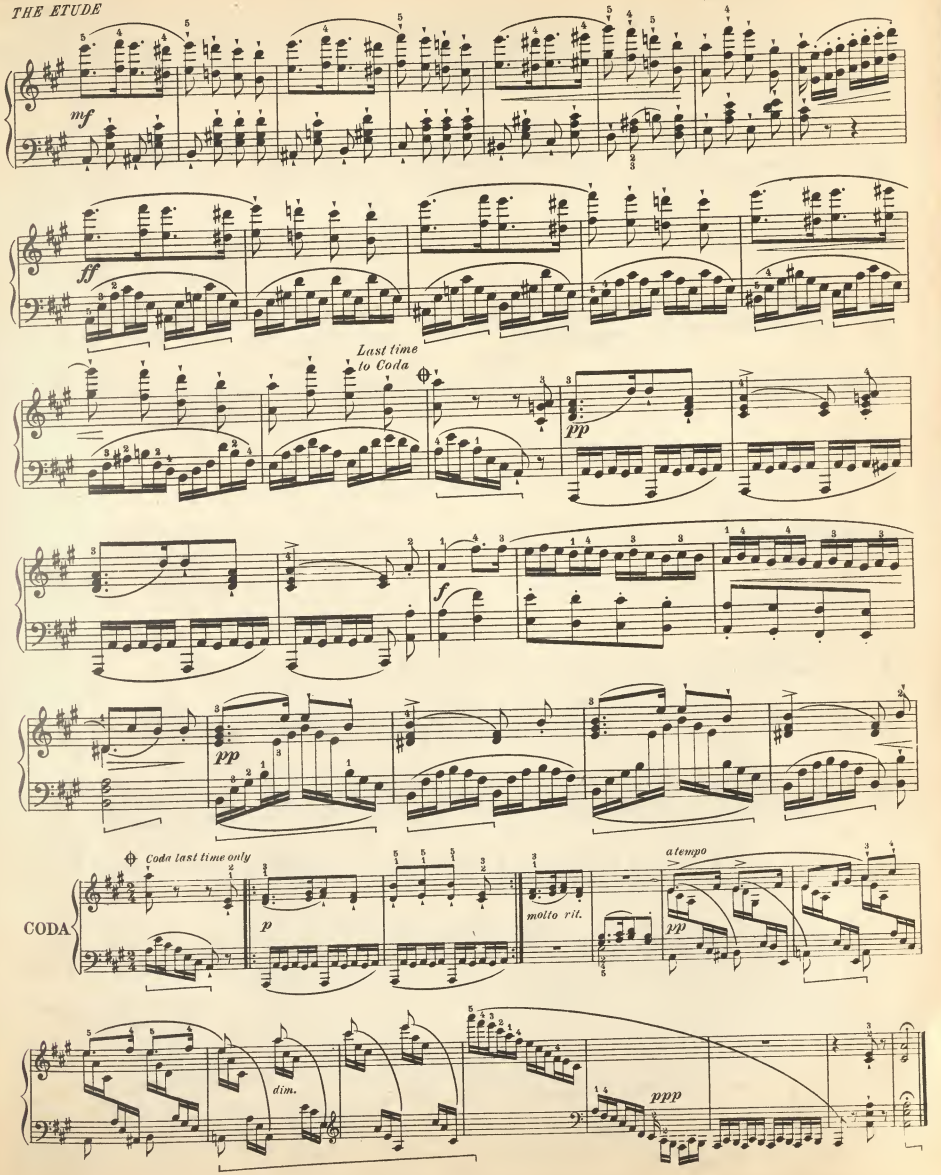
SPINNING SONG

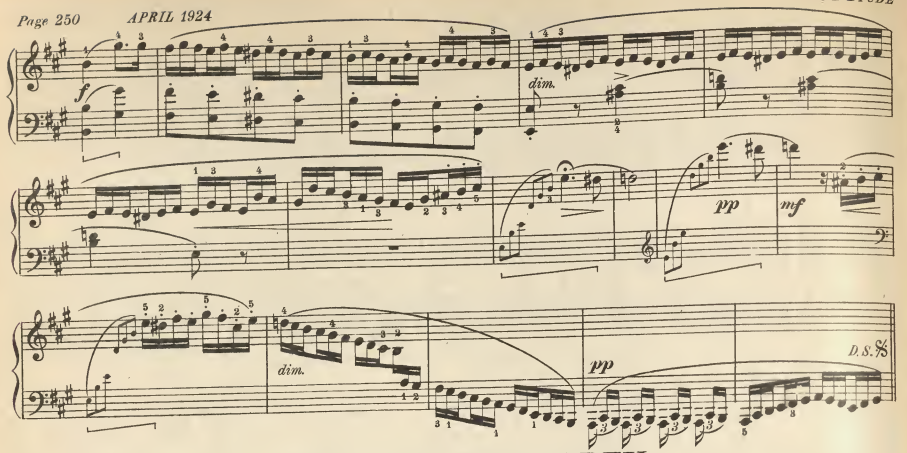
from "THE FLYING DUTCHMAN"

RICHARD WAGNER
Arr. by F. Spindler

This is the transcription by Spindler, less difficult than Liszt's, but equally effective. Grade 5.





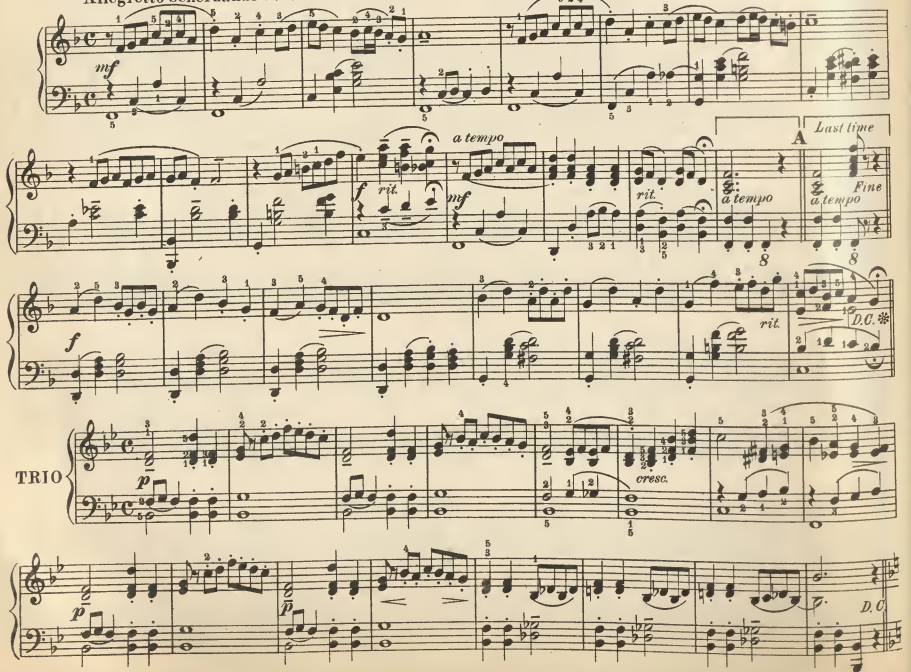


JAPANESE TEA PARTY

A lively little teaching number, with some quaint harmonic effects. A good study in phrasing. Grade 3.

FREDERICK KEATS

Allegretto scherzando M. M. ♩=108



* From here go to the beginning and play to A; then play *Trio*.

I'm on

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PAUL ASH AND HIS GRANADA ORCHESTRA, Granada Theatre, San Francisco

ORIOLE ORCHESTRA
Edgewater Beach Hotel, Chicago

THE COTTON PICKERS
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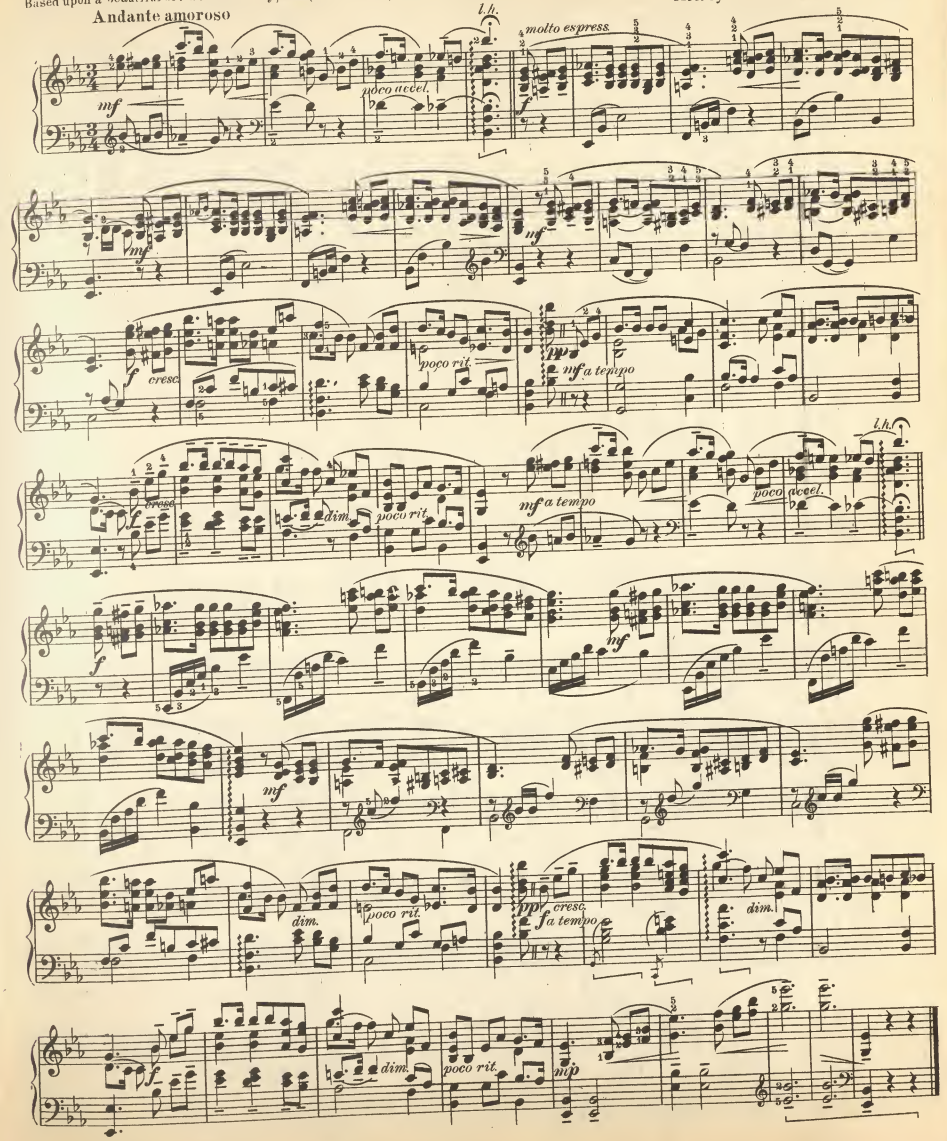
PHONOGRAPHS AND RECORDS

VIENNESE REFRAIN

Based upon a beautiful old-world melody, having become very popular in recent times. Grade 4.

Arr. by WILLIAM M. FELTON

Andante amoroso

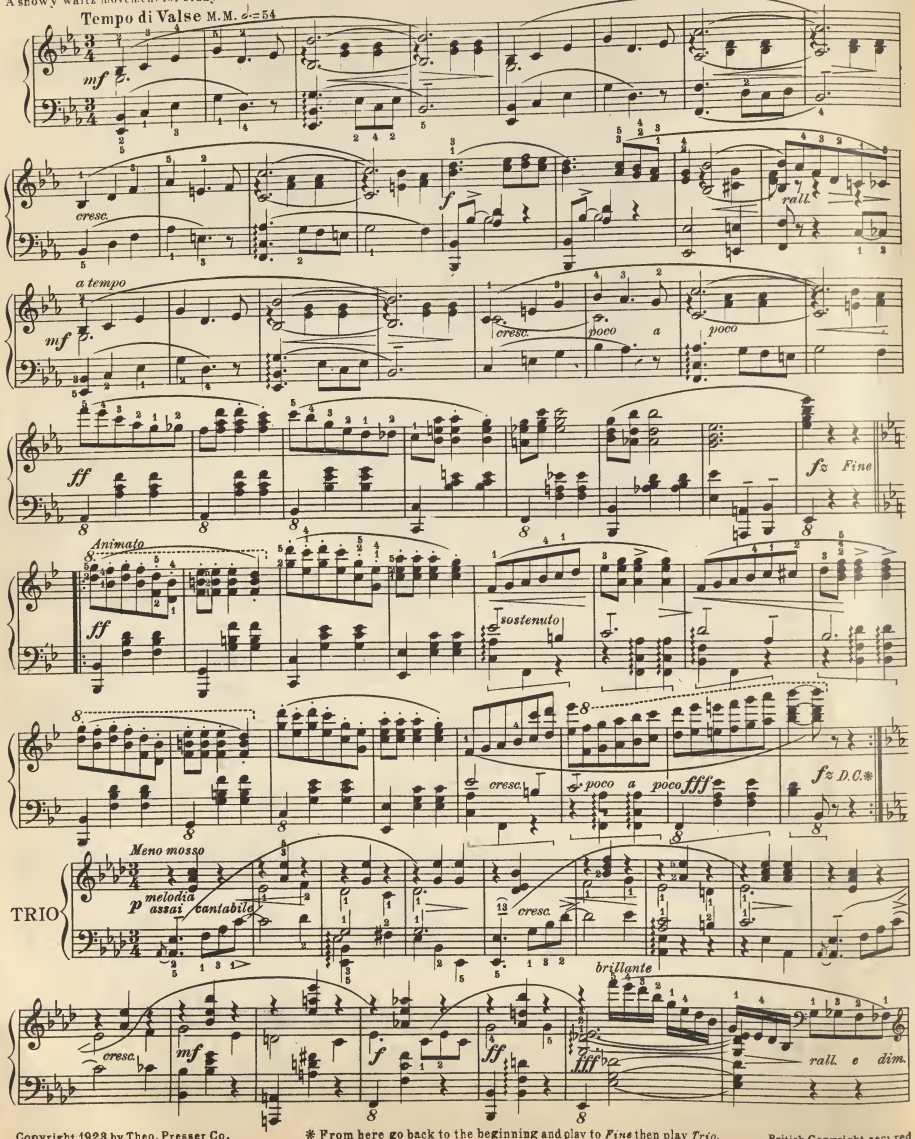


HAUNTING DREAMS

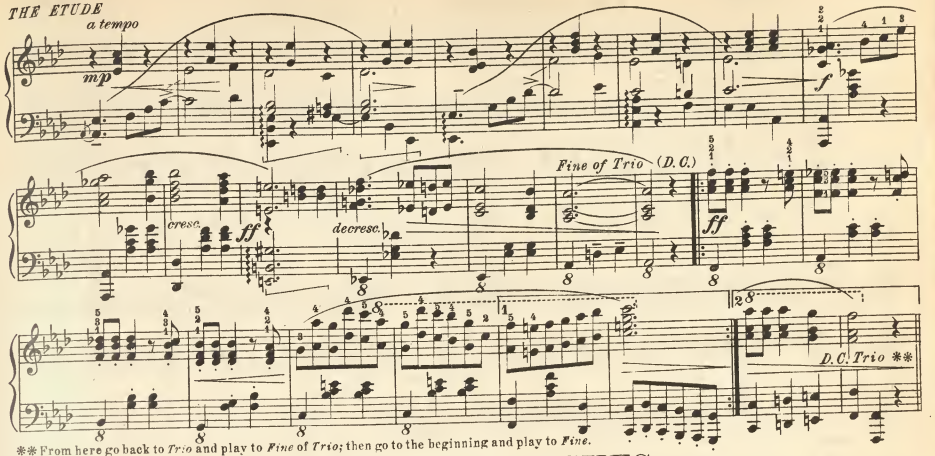
WALTZ

WALTER ROLFE

A showy waltz movement for study or recital use. Grade 4½



* From here go back to the beginning and play to *Fine* then play *Trio*.

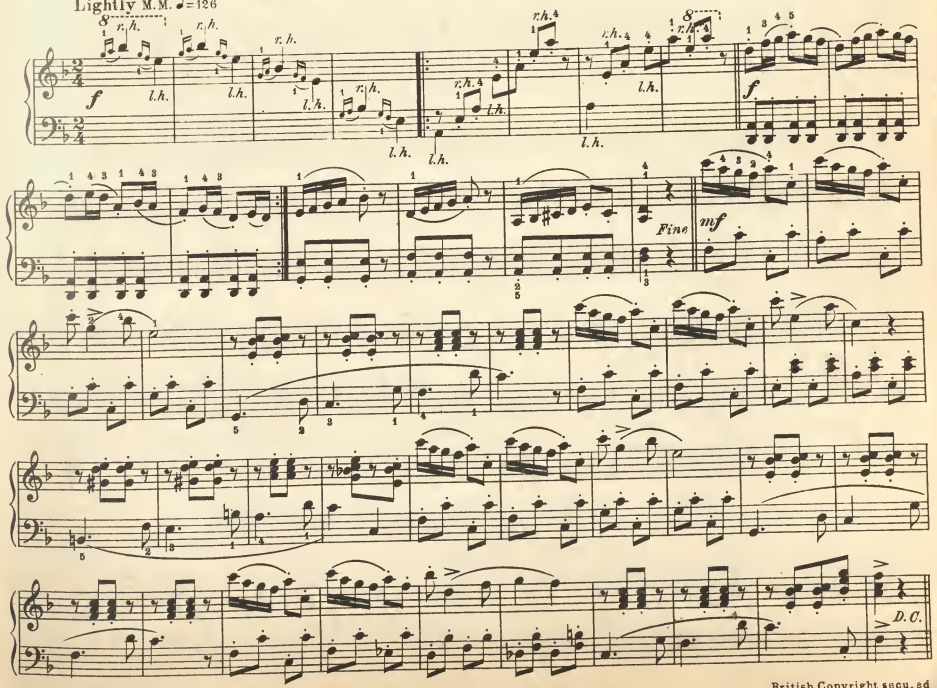


** From here go back to *Trio* and play to *Fine* of *Trio*; then go to the beginning and play to *Fine*.

DANCE OF THE ELVES

A rollicking caprice. This number may be used as a study in touch and in the even alternation of the hands. Grade 3.

PAULINE B. STORY



CHANSON D' AUTREFOIS

JEAN ROGISTER

A charming number, in the manner of the olden days, by a contemporary Belgian composer.

Mouvt de Gavotte

VIOLIN

PIANO

CHURCH FESTIVAL MARCH

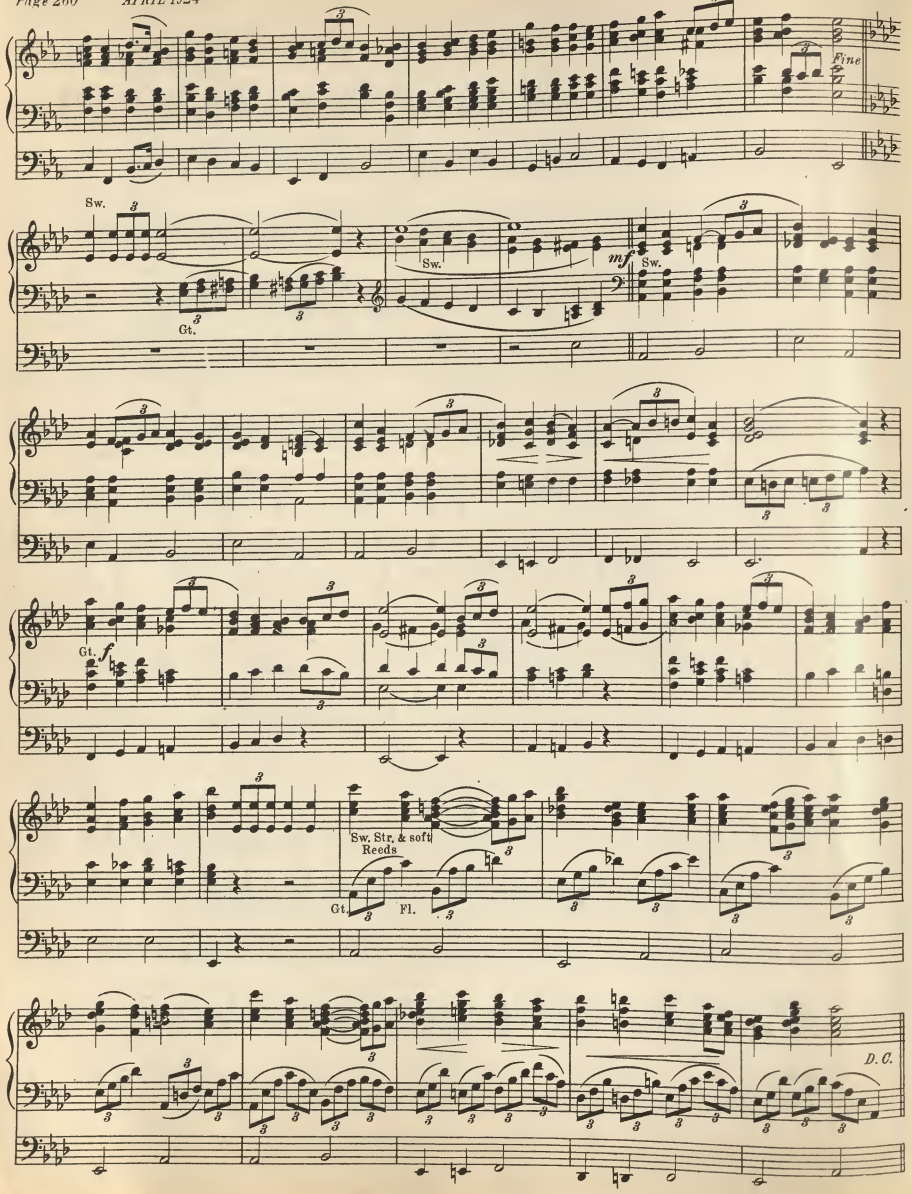
R. M. STULTS

Useful as a Postlude or for indoor marching.

Moderato M.M. ♩=108

MANUAL

PEDAL



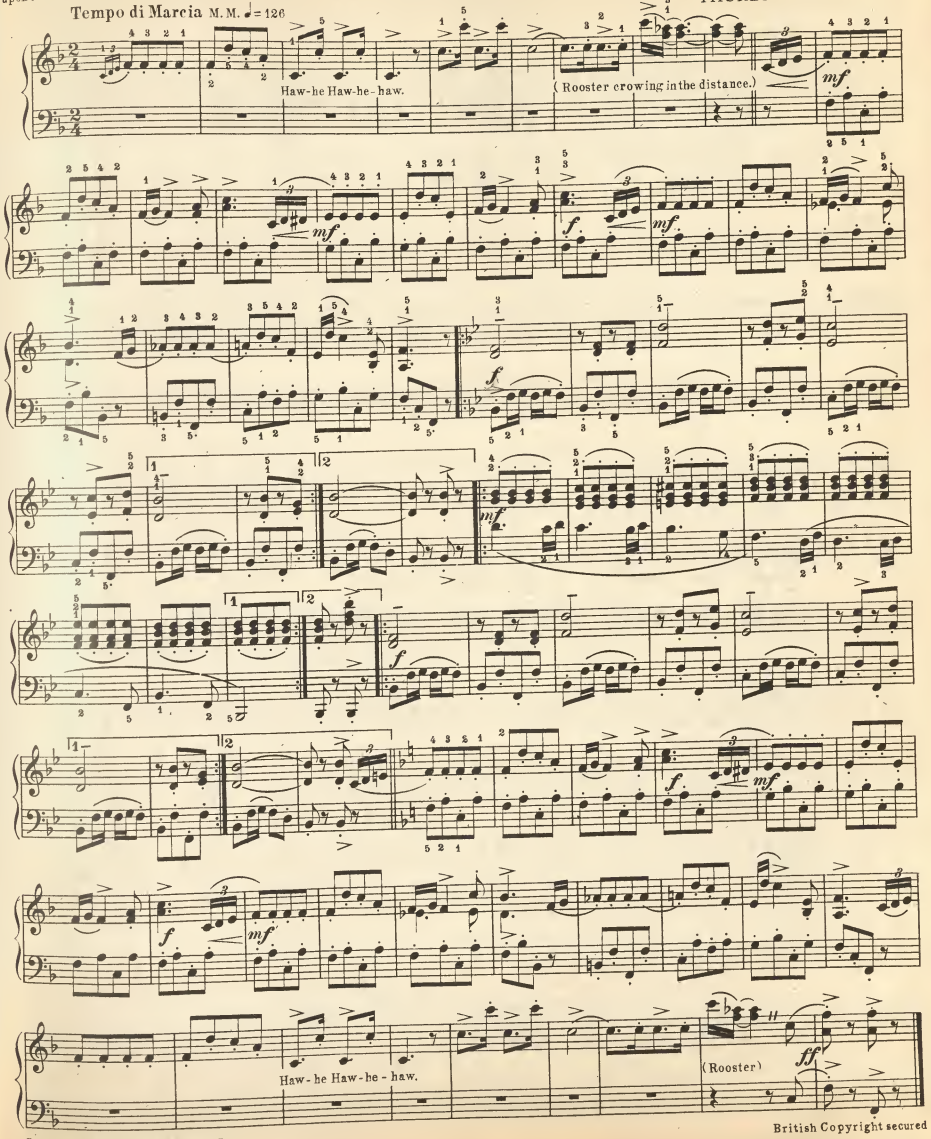
THE DONKEY TRAIL

from "BRECKINRIDGE PARK"

THURLOW LIEURANCE

A humorous characteristic number based upon a familiar theme. Grade 2½

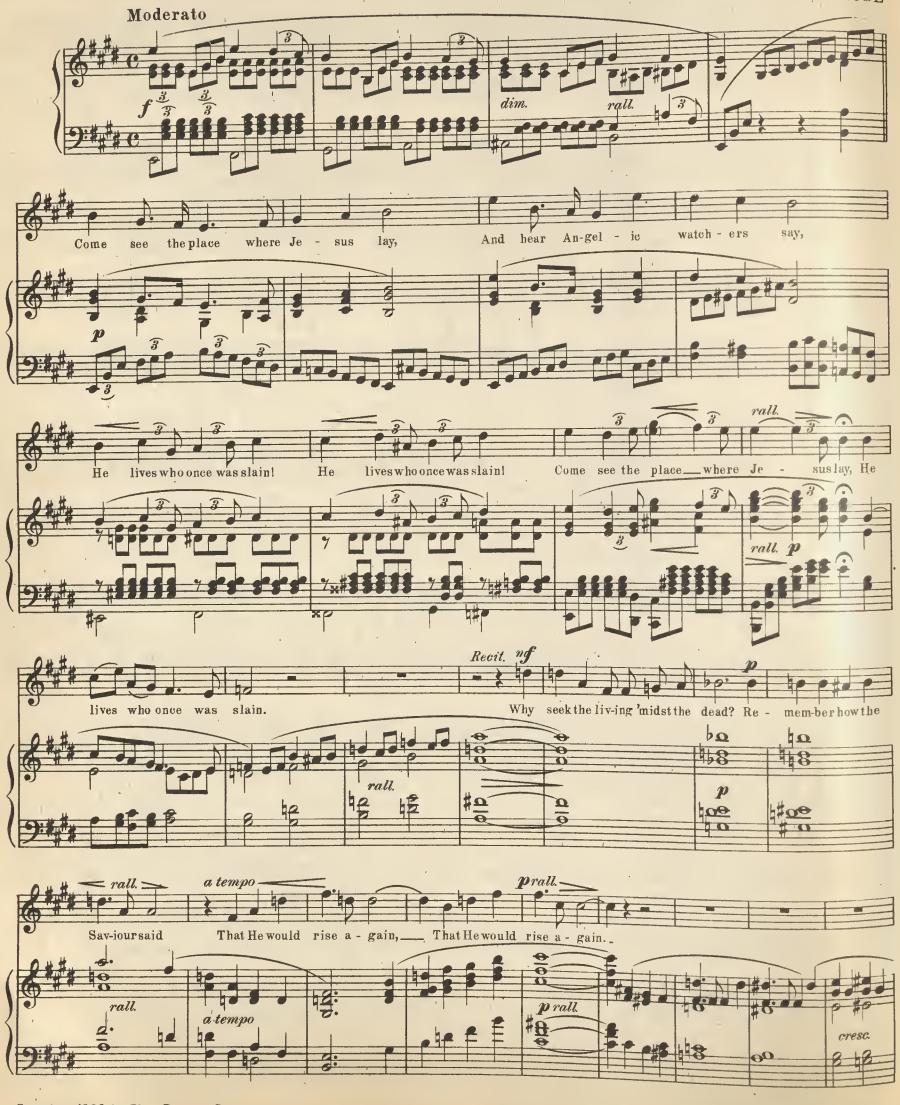
Tempo di Marcia M. M. ♩= 126

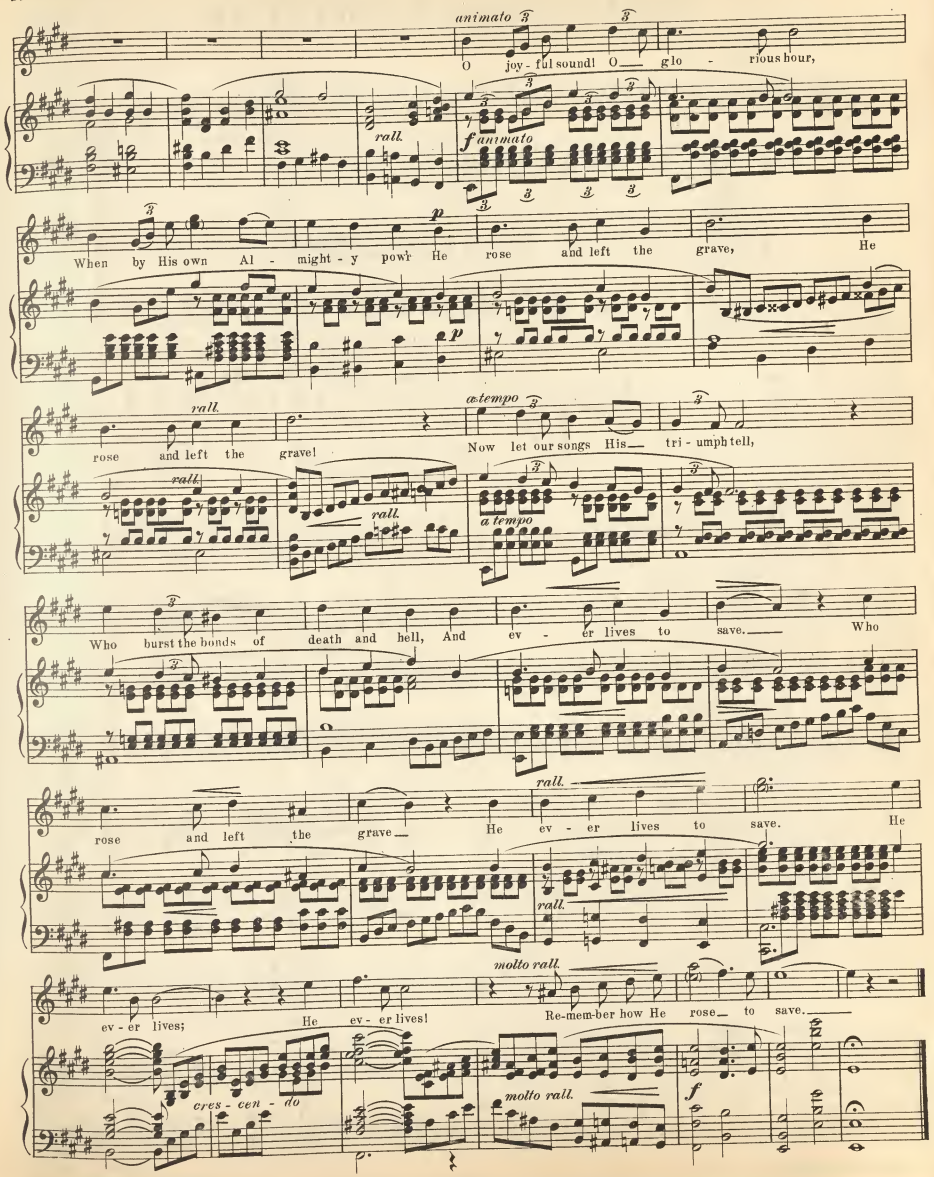


COME, SEE THE PLACE WHERE JESUS LAY

EASTER SONG

PAUL AMBROSE

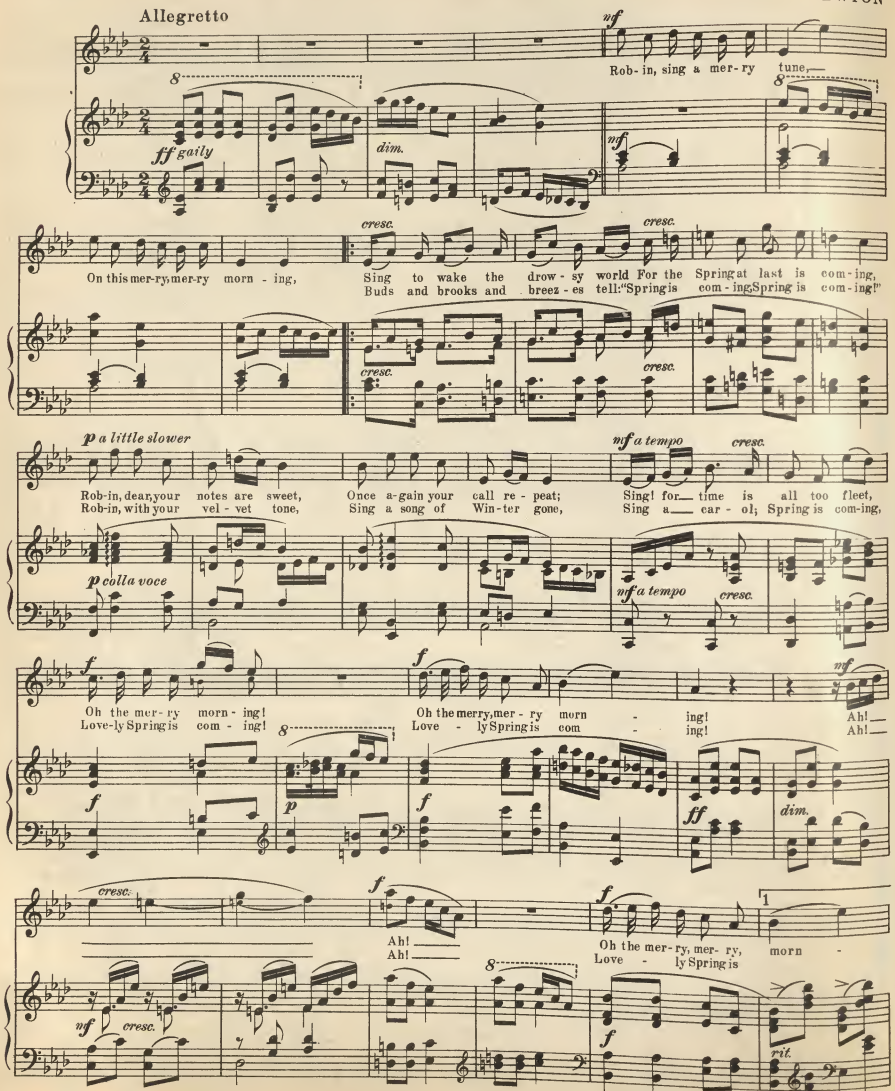


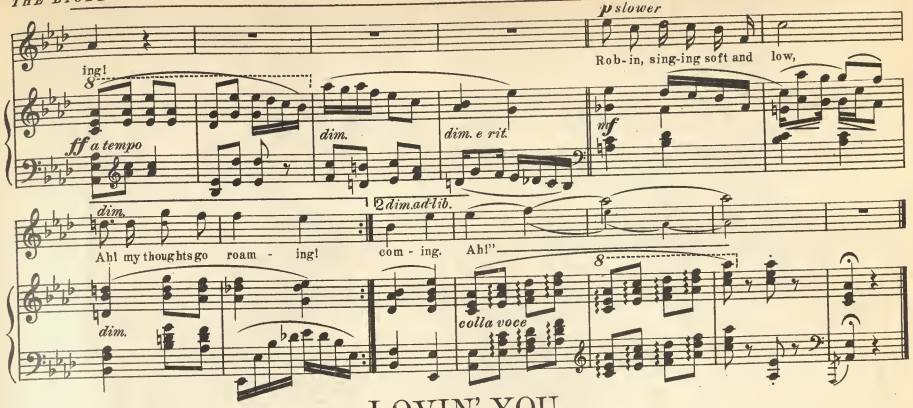


ROBIN, SING A MERRY TUNE

Paul Bliss

ERNEST NEWTON

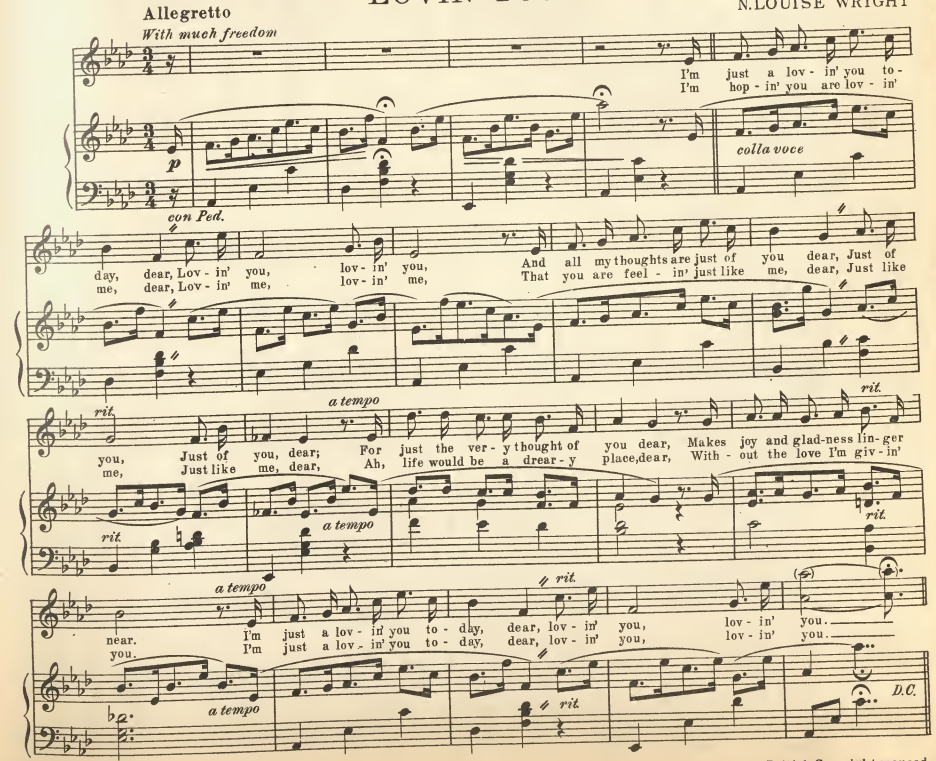




LOVIN' YOU

Allegretto

N. LOUISE WRIGHT

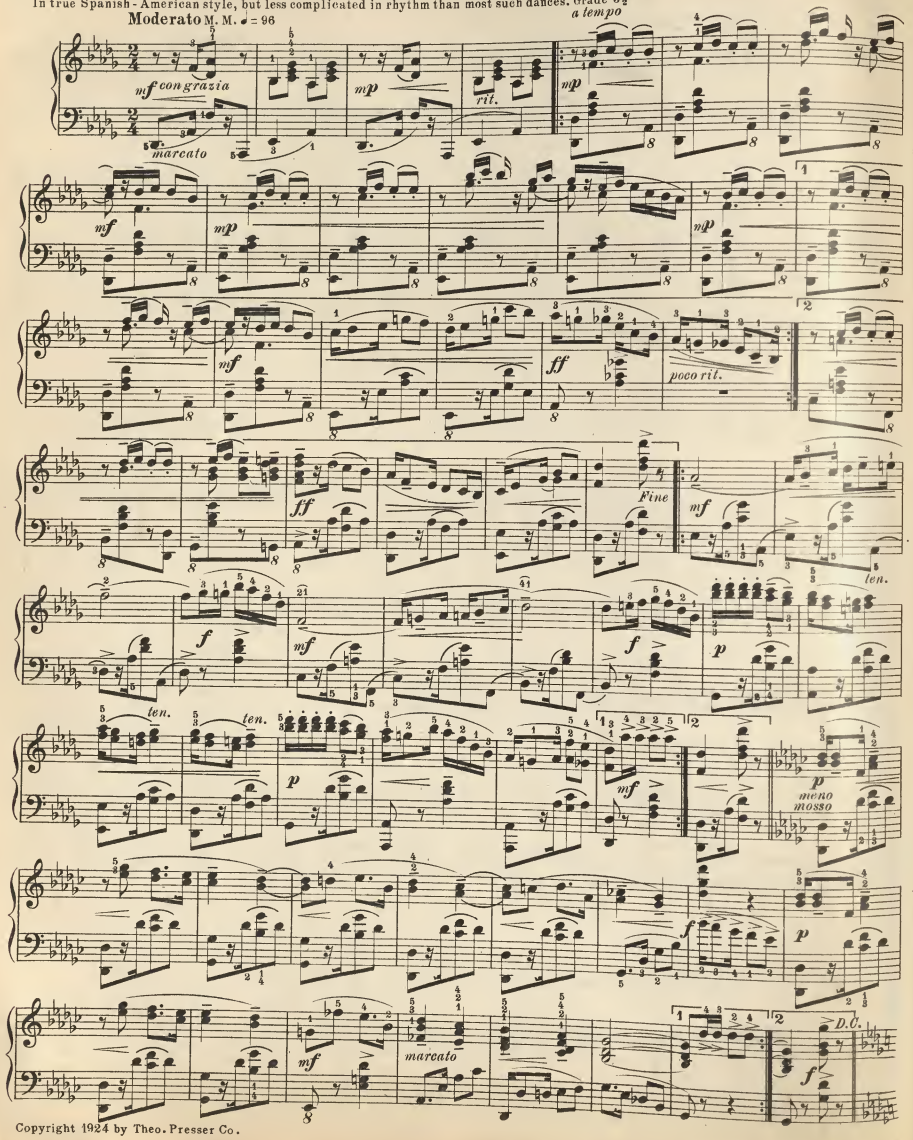


ROSITA

SPANISH SERENADE

WALLACE A. JOHNSON, Op. 104

In true Spanish-American style, but less complicated in rhythm than most such dances. Grade 3½



The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Church Singer's Musical Opportunity

By Frederick W. Wodell

TWO professional singers of wide experience were talking shop. Said the elder, "You have only to hold fast to your present ideas and practices with regard to singing without rigidity of the tongue, jaw and neck, and with a determination that your tone shall always be of a musical quality, to be certain of a long career. You will sing well until you are sixty or over. Look at Battistini, the Italian baritone, singing at sixty-four this year, in Berlin and London, with the severest critics giving him high praise for his beauty of tone, wide compass and artistic expressiveness. But you must be careful that your church work does not upset your voice. Church singing is dangerous for a young singer; he is so likely to get into a vocal ditch; to fix upon his voice and style one tone color and one general type of expression."

"Is not that true?" returned the younger. "We have one rehearsal weekly for our two services on Sunday; and, to tell you the truth, we do not half work when we do rehearse. We are singing the same old selections in the same way, year after year. I am tired of it. I cannot get anything out of it."

"And your quartet choir is one of the most highly placed and paid in your section of the country?"

"Yes, and that is the shame of it; but, of course, I am not the director of the choir, as you know."

"You must certainly guard your voice and your style against a 'churchy' monotony. Keep up your work on a concert and operatic repertoire. That is the practical thing to do."

Operatic Antidotes

"I have committed to memory five operas of the modern school within the last two years. And some day I intend to go to Europe, where I hope to get an opportunity in one of their Municipal Opera Companies, to appear in them. Meantime, as you have suggested, I am using them as an 'antidote' to my church singing."

The above is a truthful report, in substance, of a conversation between two American musicians.

The points made are worthy of careful consideration by professional singers, choir directors and also by the Church Music Committees, if only such could be induced to take an interest in them. It would be worth a great deal to chairmen of Church Music Committees throughout the country, were they to read regularly THE ETUDE's Voice and Organ and Choir Departments.

Meantime, let the professional solo singer consider the real responsibility in connection with the subject under discussion. Church music is worthy of the serious attention of the church singer, or it is not. On what ground does a professional choir singer accept anywhere from ten to fifty dollars a week for singing at Sunday services, and give to the rehearsals for such services the "fag end" of his week's time, often just before service on Sunday morning, and what is left of his strength and interest, after a strenuous week's travel and employment in other forms of professional singing?

Why should a Music Committee pay one member of the choir more than the other members receive, to hold the position of "Director." when he does not "direct" with intelligence, skill, and, above all, with interest and industry. Is it, in fact, "honest" to accept a salary for "directing" and at the same time do the director's work in a more or less indifferent and slipshod manner? It may be said, "That is up to the Music Committee." No, no. It is first "up" to the director who accepts the position, and calls himself an "artist." Now let the singing member of the choir who is paid for his services read "soloist" for "Director," and consider seriously where he stands today in the light of that which he has done in church singing for the last few years.

An "artist" who appears upon the concert or operatic stage without the fullest possible preparation, and the determination always to do his very best, is foolish. The same holds good with regard to church singing. There is always, in every congregation, some persons who "know," persons who have knowledge and experience as to good singing, and the correct manner of setting forth the truths of religion in song. And it is the part of wisdom for the professional singer always to prepare to satisfy first his own artistic and religious standards, and second to satisfy the "knowledgeable" persons of the group listening to him.

The truly "great" ones in Grand Opera, as for instance Gigli, the Metropolitan tenor, make a deep and comprehensive study of the rôles they are to take. See the article regarding Gigli's method of operatic study in the July ETUDE, Vocal Department, for the present year. In the same way, the professional singer who claims to be an artist should prepare his part in his church work. And this not only for solo singing, but for quartet or ensemble singing as well.

Presupposing that the singer has a good vocal technic, such as will make it possible for him to depend upon it in the interpretation of varied styles of music, it is his business then to dig into the meaning of the verbal of the church compositions he is to sing, and into the musical content of the solo or ensemble piece, and then so to sing as to bring out the meaning of both text and music.

The Inner Meaning

The "Anthem" in the church service may be a solo, duet, trio, quartet, or piece in which any desired number of voices may be used; but the duty remains upon director and singers to get at the inner meaning of text and music, and to bring it out in the singing, as much when twenty singers are engaged as when there is but one.

Church singers are sometimes willing to take much trouble with a "solo," but will not take the same trouble with their part in an ensemble piece. Why? As "artists" and as conscientious singers, the duty is as obvious in the one case as in the other.

Given the necessary vocal technic, as stated, the church singer owes it to himself and to his congregation to "interpret" truthfully and as adequately as possible the message of the words and the music used.

To accomplish this it is necessary to study and so to discover what the words mean. It must be evident to even the least intelligent among church singers that "Bless the Lord, Oh My Soul" means one thing, and "Comfort Ye My People," something quite different. Yet there are many so-called trained church singers who sing everything they undertake with the one type of tone, the so-called "church music" voice. Some imagine they have done all that is possible in the way of "expression," when they have modified the strength and volume of the tone used, as did a certain quartet, upon every occasion, in an anthem, when the phrasé "the Holy Spirit" occurred. Not at all. Back of all the accentuation, shading, and all the rest of the mechanics of expression in singing, comes the subtle, yet true, "expression" or "giving out" of the actual spirit of words and music which arises when the singer knows and feels what is the full content thereof and sincerely desires that those who hear shall come to understand and feel in like manner with himself.

The Spirit of Appeal

What is the well-known quartet by Pflueger, "Consider and Hear Me, O Lord, My God?" Is it that which so many singers and quartet choirs think it to be, as they indicate by their rendition of it, namely, a show piece for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a particular prayer. It should be sung in the spirit of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out in this selection which will take hold of the hearts of most of those who listen.

In other words, beautiful voices, sufficient vocal technic, training in all the mechanics of ensemble choir singing—all good—nevertheless are nothing without the informing spirit of song which comes from a deep knowledge of the real content of the words and music and a sincere desire to make that content known to the auditors.

In preparing an opera, one naturally studies the times and manners in which the "story" is set, the particular character to be taken, the relation of that character to other characters in the play, and so on. Would it be asking too much of the singer of anthems that he also should study the words of the selections, do collateral reading and try to understand the "situation" in which they were uttered, or something of the circumstances under which they were written, and so on?

This sort of comprehensive preparation for the Sunday services, by singers as well as by choir directors, is that which, they in reality owe to themselves as artists, and to their congregations, as honest men. And if it could be obtained, generally, throughout this country, there would be such a change for the better in the character of choir services as would amaze and delight many a hard-pushed minister and tired congregation. And without doubt many a solo and anthem now in use would be consigned to the rubbish heap as unworthy.

Those Who Sing Off Key

By Charles Tamme

THE only persons who sing off key, and who cannot correct themselves, are those who lack a sense of pitch. These are never singers, for they cannot carry a tune; and they are comparatively rare, like persons who are color blind.

However, many persons with normal pitch sense still sing off key; and among them are even professional vocalists. Singing off key is a fault which may or may not be difficult to correct. All depends upon the cause. If the trouble lies in a faulty method, the right one must be learned and applied before singing off key will yield permanently to correction.

Sometimes the cause is purely psychological. This must be carefully studied and understood before the singer can be taught to remain on key. A vocal student was of a highly sensitive disposition. When a child, somebody ridiculed him for singing; and his subconscious mind set up a complex which told him he could not sing. Now that he is mature, his conscious intelligence tells him that he can sing; but the wrong complex which was started far back in his childhood keeps trying to prove itself by making him sing off key. Not until this singer's mature intelligence was guided down into his subconscious mind and there supplanted the wrong complex entirely, was he able to sing correctly on pitch.

Among mechanical causes, excessive breath pressure is one of the most frequent for singing off key. Corresponding with the amount of breath used in setting the vocal chords into vibration, a tension is set up above and about the vocal chords to keep them from being forced apart. Excessive breath calls for excessive tension and strain, which in turn, tends to close the throat. Those who sing with excessive breath pressure have a tendency to sing flat, although, occasionally, the result is sharpness. They must learn to sing freely and with a nicety of the balance of breath pressure, before they can be certain of singing on exact pitch.

The wrong formation of vowel sounds is another frequent cause for singing off key. When vowels are improperly sung, they disturb the resonance or the overtones of the voice, and cause what is spoken of as poor intonation. When poor intonation is carried to extreme it is a case of singing off key.

Those who sing sharp usually do so because of extreme anxiety or nervousness. Some of this may be due to inadequate practice or study, the singer, therefore, not being sure of himself. More time to his art and more thorough work are the recommendations here. Or nervousness and consequent sharp singing may come from various other sources. Whatever these are, they must be traced and removed before the singing off key can be corrected permanently.

Lowered vitality often brings flat notes in its wake. A singer should never attempt to render a program unless physically up to the mark.

Many singers lack the ability of coördination between mind and vocal mechanism. This is usually due to having learned an improper method of singing. When a singer becomes aware that the voice refuses to carry out the wishes and direction of his mind, he must change his method until the voice will obey the mind. Perhaps, too, it will be necessary to revise some of the ideas of his mind. But, whichever way it is brought about, perfect coördination between mind and voice must be established before the singer can trust himself to sing correctly and on key.

If singers would only listen to themselves, much singing off key would never occur. The mind readily conceives correct pitch, and singers should train the ear to stand guard, insisting upon correct pitch from the voice. By this simple solution of the problem of singing off key, many mechanical faults and difficulties would clear up automatically.

The writer has never known a person whose ear proved defective and became the offender in producing notes off key. Unless absolutely lacking the pitch sense which is in the brain, nobody need sing out of tune. If a person can sing a phrase of reasonable length, carrying the melody, and thereby proving his faculty of normal pitch, he can be taught to sing all the phrases, in all songs, exactly in tune. There should be no flat notes or sharp notes either in the ascent or the descent of the scale.

Kinetics and Feeling in the Vocal Art

By Charles Tamme

ALTHOUGH its importance is often exaggerated, the kinetic sense, or the sense of movement, does hold a place of considerable importance in singing.

A knowledge of kinetic sense is valuable, especially, in the teaching of singing. For, by whatever method a pupil has been taught to sing, his teacher can always check up results through the kinetic sense, if not by any other means. There is a definite movement for the tongue, the teeth or the lips, in the articulation of every consonant, and in the enunciation of every vowel sound; there is a definitely correct shape that the mouth should assume for every note which is sung; and even the larynx can be partially controlled by the kinetic sense.

The consonants P, B, W, M are articulated by the action of both lips; F and V, by the lower lip and upper teeth; TH, by the tip of the tongue and the teeth; T, D, L, N, initial R, by the tip of the tongue and the upper gums; S, CH, Z, ZH, final R, by the front of the tongue and upper gums; K, G, NG, by the back of the tongue and the soft palate.

For the vowels E (eve), I (it), A (ate), E (end), A (at), A (ask), the front of the tongue is raised; for the vowels OO (ooze), U (book), O (oak), U (up), O (orb) the back of the tongue is raised; and for the vowels A (arm), U (urn), the middle of the tongue is raised. In accordance with the various vowel sounds, too, the different parts of the tongue are raised high, medium or low, whether the front, back or middle.

Another phase of the kinetics of singing is the change of movement which takes place when the singer goes from one vowel to another. For instance, in going from Ah to EE a distinct change in the position of the mouth and tongue takes place—or should take place. Ah requires an open mouth; for EE the mouth should be nearly closed; the tongue's position, too, is changed from the middle, medium position for Ah to the front, high position for EE.

It is the kinetic sense which must teach the beginner to change the tongue, the mouth, the lips and sometimes the throat for the various sounds in even the simplest songs. This is far different, however, from facial contortions which should be avoided like a pest; only those changes in the muscles of the vocal mechanism should be permitted which have been learned as absolutely necessary to convey the difference in sounds.

The kinetic sense is often a great help in teaching high notes. Personally, I prefer to teach the singing of high notes entirely through the use of the imagination, most pupils gaining confidence and freedom rapidly by this means. But there are some pupils whose imagination refuses to help them with their high notes; and they usually respond to instructions to "drop the larynx" in ascending the scale or "retain the vowel sound" or "sing the vowel" as the case may be.

The logical way to teach singing is by instilling correct mental conceptions and then insisting that these correct conceptions are carried into actualities by the voice. However, in addition to this it is usually necessary to teach the kinetics of singing. In the first place, most pupils expect it and would, therefore, feel as though something in their vocal career were missing without it. Then, too, the teacher's own work is greatly facilitated by sharing with the pupil his means of checking the pupil's results.

The kinetics of singing are taught best by persistence, patience and the mirror. Not only during vocalizes and exercises must the mirror be in constant use in the studio, but also in songs, especially in those passages which give trouble. And the pupil should be often and earnestly enjoined to practice at home with the mirror.

The sense of feeling, too, like kinetics, is excellent; but likewise its importance is often overestimated. It is good, especially for the beginner, to feel consonants, to feel that they are all crisp and clean, to feel that all vowels are as vitalized as possible. It is also excellent for the beginner to obtain resonance by feeling it through the anterior portion of the nose. And, by the way of review, the advanced singer cannot but benefit by consciously feeling, too, every now and again, his consonants, his vowels and his resonance.

Both the kinetic sense and the sense of feeling are truly important in gaining as well as in teaching vocal knowledge; and they should be granted their place of importance. But unless both these phases of vocal study pass into the subconscious, later on, as the pupil advances, they will make for selfconsciousness and mediocrity. Their importance, therefore, should remain in correct proportion; it should never be exaggerated into super-importance.

Diagnosis and the Vocal Teacher

By Harry Hill

THIS age is of the specialist. Most of the professions have divided and subdivided into various branches. And the same influence is operating in music. The teacher who used to teach piano, organ, violin, banjo, mandolin, guitar, theory and singing, is being replaced by the specialist.

In the larger cities we have the specialist in piano technics, the specialist in theory, and the specialist in voice culture. This latter branch is sometimes divided, as one teacher will teach voice production alone, and another the interpretation and rendition of songs. Another only coaches for stage work.

This article is for the vocal teacher who teaches both tone production, or the mechanical or technical part of singing, and also the application of this to the singing of songs. To draw an analogy between the medical and vocal profession, the medical specialist when approaching a case makes first of all a diagnosis. Why not a diagnosis by the vocal specialist of each new pupil? The diagnosis of the medical specialist determines the treatment that

should be prescribed for that particular case. No doctor who valued his reputation would prescribe the same treatment for a case with bronchial trouble and a case with stomach trouble. Then why should the vocal specialist prescribe the same treatment, *i. e.*, scales, exercises, and vocalizes for all cases?

The medical specialist takes note of the general physical condition of the patient and knows that very often two cases of the same kind must receive quite a different course of treatment. What would help one may harm another. The old saying, "One man's meat is another man's poison," is true in more ways than one.

So the vocal specialist should know that an exercise that will have a certain result with one pupil may have the opposite effect on another.

When the vocal specialist has a new case he should be able on hearing the voice to diagnose the trouble with the voice. Mind you, I did not say classify the voice. Some so-called altos are sopranos, and some so-called sopranos are contraltos, some baritones are tenors and some so-called tenors are high baritones.

Very few people who take vocal lessons produce the tone freely and naturally at first, and it is the interference or fault in production which the vocal specialist must learn to diagnose correctly.

One voice may be white and thin, that is, produced too far forward in the mouth; another may be thick and because produced too far back in the mouth may be sombre. There we have two common faults which demand different treatment.

Then again we have the nasal voice and the throaty voice, each demanding different treatment. Of course there are fundamental principles which apply to all good singing, but the application of these principles must be varied to suit the case in hand. Then again the physical build and the age must be taken into account. Some people are naturally deep chested and breathe well while others are narrow chested and need special exercises to set up the chest and develop the breathing capacity.

The day of the vocal teacher who expected all pupils to sing according to their own pet theories is past or rather is passing; and the vocal teachers and singers of prominence are recognizing that any method must be elastic enough to adjust itself to the individual. Unfortunately, we still have with us those teachers who use the Italian syllables in a blind way, hoping that because they are Italian they will place the voice and in some mysterious way develop a good voice. With a correct diagnosis of the voice of the individual and applying a remedy to eliminate the faults, many months of hard useless work may be saved, and the voice will be found to gradually unfold so that there will be no doubt as to the class of voice to which it belongs, whether soprano or contralto, tenor, baritone or bass.

New Musical Books

The Choir-Boy in the Making. By Charles H. Moody. Paper bound; 45 pages. Oxford University Press, American Branch; at 85 cents.

Written by a man who not only has had long experience, but also has been one of the most successful trainers of Choir-boys of England, this book should be of the greatest interest and value to others engaged in the same work. With no attempt to pad it out to a pretentious size, the author has given terse[ly about all that would seem necessary as a guide to the selection of singers and the development of their voices for a Boys' Choir.

Love Affairs of Great Musicians. By Rupert Hughes. Published by the St. Rodolph Society. 6110 pages bound in cloth. Numerous excellent half tones. Price, $4.00

This very entertaining musical work was formerly issued in two volumes at a much larger price. Mr. Hughes, since the days when he was a musician and composer by calling, has won great fame as a novelist, dramatist and producer of moving pictures. All of his literary charm can be traced at the beginning in this very delightful portrayal of the love affairs of the famous musicians of the past.

A Handbook of American Private Schools. By Porter Sargent. Published by the Compiler. 980 pages. Bound in cloth. Price $7.00.

The eighth edition of this most useful handbook contains lists of schools and excellent articles upon the development of the summer camp, recent educational books, comparative tables. The book is invaluable for those who require a comprehensive grasp of the needed, concise information of the better class of schools (including Music and Art Schools) in America.

William Byrd. By Edmund H. Fellows. Bound in cloth. 128 pages. The Oxford University Press, at $2.00 per copy.

A short account of the life and work of one of the real musical lights of the Elizabethan age of English music. Chapters on the Personal History of the composer, Latin Church Music, English Church Music, and Madrigals and Songs will furnish interesting reading to all students of music who have a bent for knowing the ins and outs of the development of the art. Careful research has brought to light materials well worth the knowing; while Byrd's will as well as his printer's license from Queen Elizabeth will especially attract the antiquarian.

A Dictionary of Old English Music. By Jeffrey Pulver. Cloth bound. 247 pages. Published by E. P. Dutton & Co., at $5.00 per copy.

The author has produced a book rich in the lore of the earlier period of English music, than which no other national music has more interesting annals. Profuse illustrations give the reader, through the eye, a vivid picture of the development of many of our present-day instruments as well as those which have become obsolete. The history of notation is also clearly portrayed. In all, the book is a ready compendium of many bits of knowledge that are often a puzzle in their finding.

A Century of Welsh Music. By John Graham. Cloth bound. 147 pages. Published by E. P. Dutton & Co., at $1.25 per copy.

An interesting and compact history of the musical activities of the "Singing Welsh." Starting with the foundations of the nation's music in its folk-songs, throughout the pages of the modest book there is a continuous thread of the growth of the singing spirit of the little nation till its choral societies have become one of the wonders of the world of tone. A book well worth the perusal of the student of musical history.

The Working of the Mind in Piano Teaching. By Hans Schneider, Chicago. Paper bound; eight pages. Published by Schroeder and Gunther, at $1.50 per copy.

This little volume is of value to those who are interested in the study of the fundamental principles of piano teaching. "Psychology of Piano Playing," "The Central Nervous System," "The Senses," and other physical and aesthetic properties involved in piano playing are analyzed and made clear to the earnest inquirer. It should be especially welcome to teachers.

Vocal Study of Fundamental Harmony. By Lena Sterling. Paper bound; twelve pages. Published by Peabody Conservatory Preparatory Department, at 50 cents per copy.

An interesting and instructive booklet dealing with the development of the harmonic sense in connection with singing as usually employed in ear-training, sight-singing or in the public schools. Any teacher engaged in either type of this work will find valuable help herein.

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Meyerbeer's "L'Africaine"

THE spectacular talent of Meyerbeer found in "L'Africaine" an exceedingly fine vehicle. The opera was not produced until 1865, one year after the death of the composer. It is thus contemporary with Wagner's "Tristan and Isolde," which was first given in Munich in that year.

The rivalry between these two composers was for a time intense. Both of German birth and cosmopolitan tendencies, they came together in Paris, but at a time when the character of Meyerbeer's music and the books he selected met with amazing favor, while Wagner received a shower of insults and cat-calls at the few performances he was able to secure in the "city of light."

That Meyerbeer thought "L'Africaine" his greatest work was not concealed from his friends. He saw the rising tide of Wagner and perhaps realized that the more or less cyclorami[c canvases he employed for his compositions would not meet with as permanent favor as those of his rival, whom he once feared but slightly. Wagner, on the other hand, with his intense love hatred, was unforgivably rude and ungrateful to Meyerbeer, who had very generously gone out of his way to help the younger composer.

Meyerbeer was born Jakob Liebmann Beer, in Berlin, in 1791. A wealthy relative made him an heir, provided the musician would annex the name of Meyer. Giacomo is Italian for Jacob and thus we have Giacomo Meyerbeer. Zelter and Anselm Weber were his teachers, and among his fellow-pupils was the great von Weber. He was a brilliant pianist, but he decided to devote his life to composition. After the failure of his early works in severe style, he craved success, and felt that it laid along the lines of Italian melody. Therefore, he went to live in Italy and produced some works in the Rossinian style. In 1826 he went to Paris, where he immediately commenced an exhaustive study of French opera. His first opera in French style, "Robert le Diable," was given in Paris in 1831. It became the sensation of the hour and Meyerbeer found himself the hero of Paris.

"Les Huguenots" was produced in 1836 and was instantly identified as an advance upon his former achievement. Almost immediately Meyerbeer got in touch with the dramatist, Scribe, and began work upon what he expected would become his magnum opus, "L'Africaine." Scribe, however, was constantly annoyed by the changes that Meyerbeer elected to make in the libretto and wanted to check the work. Meanwhile, Meyerbeer wrote "Le Prophete." In 1842, Meyerbeer was called to Berlin as General Music Director and produced the "Feldlager in Schlesien." This opera was a great success, with Jenny Lind in the title rôle. In 1854 came "Star of the North" ("L'Etoile du Nord"); and later, in 1859, the charming "Dinorah."

The first American performance of "L'Africaine" was given in the same year as its premiere at the Opera in Paris. In all, Meyerbeer was engaged upon the opera some twenty-two years. At its original performance Faure was the only singer in the cast now known to fame. The early productions of the opera must have been a peculiar ethnological hodge-podge, inasmuch as the leading characters were Portuguese and African, the scenes laid in Portugal, the high seas and India, while the contemporary pictures indicate that the costumes of the Indians were modeled after the American Indian natives and not after the East Indian types. This, however, was a slight matter in the opera of yesterday.

Story of "L'Africaine"

The text is by Scribe, and the action occurs in Portugal, at sea, and in India.

Act I—Council Chamber of the King of Portugal. Vasco da Gama, a Portuguese naval officer and explorer, is before the Royal Council to tell them of his discoveries and to solicit aid for their prosecution. As proof of his claims he produces two slaves, *Selika* and *Nelusko*. *Don Pedro*, President of the Council and rival of *Vasco* for *Inez*, influences the Council to throw the explorer and his slaves into prison.

Act II—Prison of the Inquisition. *Selika* in gratitude, to be surprised by *Inez* who has he seeks to discover. He embraces *Selika* in full fidelity, is released, but *Don Pedro* has brought his pardon. *Vasco* convinces *Inez* of his fidelity, is released, *Nelusko*, who already sailed with *Vasco's* private papers, maps, lines and the two slaves. *Nelusko*, who loves *Selika*, and knows her love of *di Gama*, offers to guide *Don Pedro* to his country. *Vasco* and *Inez* depart in a threatening storm *di Gama's* ship approaches.

Act III—Deck of *Don Pedro's* Ship. In a threatening storm *di Gama's* ship approaches. *Di Gama* comes aboard, is seized by *Don Pedro* and about to be executed when *Selika* draws her dagger and threatens to kill *Inez* unless her lover is released. *Don Pedro* yields but orders *Selika* flogged; the storm breaks and the ship is boarded by *Nelusko's* countrymen who either kill or imprison the ship's entire company.

Act IV—A Temple of Brahma. The Priests crown *Selika* and announce the immediate execution of all prisoners but *di Gama* who is to die on the morrow. Soldiers arrive to kill *di Gama* who is saved by *Selika*, *Nelusko* being forced to silence by *Selika's* threat of self-destruction. *Vasco* and the *Queen* are wedded.

Act V. Scene I—The *Queen's* Gardens. *Inez*, who has escaped from prison, is brought before the *Queen*, who generously assists the lovers to escape.

Scene II—A Promontory. *Selika* watches the ship bearing *Vasco* and *Inez* to Portugal. She approaches the deadly manecanilla tree, gathers its fatal flowers, breathes their perfume, sings "Farewell, my *Vasco*, I forgive thee!" and sinks senseless. *Nelusko*, seeking *Selika*, finds her dying, inhales of the deadly blooms and falls lifeless at her side.

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Well-Known Specialists

Music and the Other Fine Arts in Worship

By H. Augustine Smith

Director of the Fine Arts in Religion, Boston University; Director of Music and Pageantry, Chautauqua, N. Y.

The following excellent address was delivered at the Sixteenth Annual Convention of the National Association of Organists in Rochester. It provides the Organist with excellent material wherewith to interest those members of his congregation who fail to realize the importance of music in the service of the church. Progressive church leaders need this article.

WE are entering a new day in the use of the fine arts in church and church school. Once organ playing, choir music and hymn singing constituted the total music program of the church. This new day demands much more: A minister of the arts rather than choirmaster, a musical statesman plus the simon-pure organist. Where once the Ph.D. signified impeccable learning within restricted areas, a mastery of minutiæ incontrovertible, it now means breadth as well as depth of learning, extensive research quite as much as microscopic findings. The choirmaster who goes to his task without mastery of poetry, drama, liturgics, hymnology and the principles of pedagogy is poorly prepared for his task. He may know pure music, interpretation and expression, voice production, and the history of music, but this is not enough, nor will engaging personality make up for deficiencies in general education.

Conservatories of music, organ schools, fail to note the handwriting on the wall and continue to turn out graduates who are performers but not pedagogues, singers and players but not citizens of the world. Surely there ought to be a breed of church musicians—sure footed in applied music and underpinned, equipped, eloquent in the history and science of worship and hymnody, English literature and poetry, Biblical drama, poetry and song, church history, art and architecture, and psychology. The graduate of the average conservatory is as ill equipped for his task in the church as is the minister graduating from the seminary without music appreciation, hymnody, liturgics and the organization and administration of the fine arts programs through a cycle of three to five years. Not less training in specialized fields, but more training in correlated fields is the immediate demand.

If the prophet's dream comes true that twenty-five years from to-day it will be impossible to find an American without the equivalent of a high-school education, will it not be likewise true, then, that every musician of standing must be college or university trained and master of music?

Organist Should Be Bible Student

No organist or choirmaster is fitted for his task unless he be a thoroughgoing student of the Bible. Can he teach the Psalms, the canticles, Psalmody, without a thorough knowledge of singing in David's time, and the antiphonal use of choirs and orchestras at the dedication of Solomon's temple? The temple service, the processionals, the instrumental flourishes and interludes such as the Storm Selah, the War Selah, the parallelism of choir with choir, and soloists with choir, the magnificent marching strophes in Cantata-Psalms 95 to 100 or Cantata-Psalms 145 to 150. This is knowledge that makes us more than conquerors. Poor Elijah must suffer, as also Mendelssohn's music, in the hands of a chorister who knows nothing about the rugged prophet or Baal worship, or Jezebel, or the outdoor wanderings in those far-off days. Moreover, most neglected of prophets, most stirring and gripping of all, awaits the composer, the dramatist, to build the greatest Biblical music. Do you composers count Jeremiah a good text?

How are our choirs to enter, open eyed and wondering, into the Sanctus or the Gloria in Excelsis unless the early church, the high mass, the holy communion through 1500 years are sketched with telling strokes? Fill in the backgrounds, the correlation—and the Te Deum will live forever and be sung 60 per cent. better than usual on a certain Sunday because the all of each choir singer has been galvanized into action—body, mind, imagination, emotions, spirit, superman, through wonder stories (true) of this ancient hymn.

The church of the living age is once more to become the workshop for musician, dramatist, ritualist, artist, architect. Churches are hungry for this new leadership back to the arts, back to beautiful music, pictures and drama, back to worshiping the Lord in the beauty of holiness, not in the ugliness of penny collections, hip-hurrah procedure, whitewashed walls and little red chairs. Religious education is bringing the fine arts back into church and church school.

The childless church has no future—without children, without a healthy growing Sunday-school. Without mid-week activities and the church plant as a community center, without choirs and dramatic club and visualization equipment the church of tomorrow is requiem in eternam. We might as well recognize at the start that an inch of boy is worth more than a million yards of carpet, that a flapper as against a mahogany communion table—there is no comparison! Save the girl! Yet adult Christianity goes blindly on its death march. Some fair day children and youth, keen, bright, ofttimes wild and reckless, will crowd the churches and find here light and love, a New Jerusalem set down from above, the city beautiful undimmed by human tears—for religious education will have worked her miracles.

Repopulating the Churches

For the repopulating of the churches Sunday nights, for the strengthening of the church as a community center, for the enrichment of Christmas, Easter, children's week, Armistice Day and other festivals and commemorations, for the educational and spiritual growth of Sunday-schools, for the redemption of childhood and youth, let me introduce to you at this time five wonder workers, five agencies of transformation—not more preaching, not more church suppers, not more grand opera stars nor symphony players, not more forums, not more tabloid young people's socials—but these five fine arts in a series of master church programs:

1. The fine art of congregational singing and hymn interpretation. Many churches are trained to sing with the blood of beasts, yelling, jazzing along like a band of circus riders, hitting the high notes with the crack of doom, sliding up and down like a roller coaster in its giddiest flights. We sing black notes, white notes, notes with stems, notes without appendages, and sometimes we sing rests, missing thereby the meaning of every word—nouns, verbs, adjectives, pronouns, prayer and praise, noble English lyrics! When will the American public stop shouting notes and take gracefully to singing thoughts? Vandals are we in the use of this tender, sensitive, quivering material, racking it out, cutting and clipping, smothering hymns. There ought to be a prison for hymn snippers and contortionists who omit stanzas without thought or conscience, who roar out "O Cross that Liftest Up My Head" and tinkle, ukulele-like, such mighty sweeping lines as "Ancient of Days" or "Faith of Our Fathers, Living Still." Paul admonished the excitable Corinthians to sing not only with spirit, but to sing also with understanding. Our singing with understanding is pretty much with shoe leather and the up and downness of college cheer leaders. Many organists are woefully at fault in not encouraging congregations to sing and to sing with appreciation of the meaning of the hymn. Every hymn has its own tempo, stresses and niceties of expression, but we are more likely to grind out all hymns at the same dying rate or at a breathless hop, step and jump.

The Church That Has Sold Itself

Many an American church has sold itself to cheap evangelistic song; drivel, doggerel, saccharine melody with loving fifths and octaves, sparsely settled with thought (nothing beyond the first line or the first stanza). Gospel songs have to do with adult sin and the need of a Savior. There is little here but introspection, a stock-taking of sins, a morbid self-analysis —no growth in Christian living, no social service, no world-wide kingdom of brotherhood and peace. Every Tom, Dick and Harry (boys of 10, 12 and 14 years of age) must sing from this book "Sinking Deep in Sin," or "O Think of the Home Over There," or "His Blood Cleanseth Me from All Sin." Now everyone knows that if boys sing such hymns with evident relish, something is the matter with them.

We have thus far analyzed two types of hymn-singing churches—the church with good hymnals but no knowledge of the hymns within—no interpretation, no judicious selection, no conscientious fitting together of worship. The other church is the yellow jazz song church that lives by pep rather than poise, that worships jargon rather than Jehovah, that makes of the evangelistic song a competing tournament —men against women, girls against all over 80. The lack of decency, coherence, reverence is evident in all that is here sung. There is a third type of church that sings not at all—that glories in its hired technicians—the ushers seat ye good people, the preacher harangues them, the choir sings for them, the Sunday-school teacher rears their children for them—this is the church of the 365-day sleeping sickness. This type of church buys all its expert service and pays well for it. Worship here is entirely by the hierarchy; the voice of the people is not heard in the land. There is no self-expression on the part of the worshipers, no real hymn singing, no deep-voiced Psalm unisons, no up-springing Glorias or Doxologies. Hymn books in the pew racks are for ornamentation and the binding and gilt lettering are part and parcel of the interior decorating. It is alarming how the American people have stopped singing. It is so much easier to buy music all prepared and put up in rolls and records, to engage an hour of it through the box office, to clap it on and off the stage, but as for the purchasers, please do not disturb these darling auditors; don't ask them to create music, to enter the production end of it, to sing off and play off any pent-up emotions. I do not hear America singing nor playing. Organists, what are we going to do about it? Is it our responsibility to arouse wartime interest and enthusiasm for community, mass, congregational singing?

Volunteer Choirs

2. Volunteer choirs, orchestras, glee clubs, quartets within the church and church school is our second fine art. Let us challenge the church to hearten the young people through a volunteer chorus choir in the church service and an orchestra at Sunday-school and church socials. Let us go farther and advocate the use of children—a boy choir of unchanged voices in the Sunday night services, a choir of junior girls. Let there be a live club for those changing voices of the adolescent boys, thus holding them to music and the choir and the church during these difficult years. We challenge every organist-chorister to become a master in the field of the volunteer choir. Can he gather together the best singers in the parish, enough tenors and basses, hold them week after week through fascinating rehearsal hours, through choral plans reaching far ahead, through varied appeals of anthem, cantata, oratorio, through plenty of secular singing at week-night festivals, through dramatizations, through visual art with the choirs furnishing music in the gloaming? Intensive organization, limited membership, close corporation, adequate equipment, novelty and surprise at rehearsals, adequate social life, scouting all the time for new singers? Need I add that vestments, processionals, summer camp, yells, badges, awards, dues (not weekly stipends) will all build up the esprit de corps. The singing church must come through congregational singing and the masses of children and young life organized into singing units around the Sunday night service in particular.

Ritual and Worship

3. May we now enter the unoccupied field of ritual and worship—a third fine art of inestimable value in restoring strength and beauty to the sanctuary. We have had enough of sacerdotal monologues, of priestly chants, of pagan wailings and vain repetitions in the imprecatory Psalms. There should be new readings to take the place of some of the old. Extra-Biblical material should be introduced; not all the prophets died with Malachi and John the Baptist. We need new prayers, new calls to worship, new antiphons, new ceremonials. The old forms have been too long venerated for their icy skin-tightness, not for their historic values. Creeds, doctrines are still needed, but let them be expressed in the most forceful and eloquent English possible. I would call on certain prophets—Jeremiah, more of Isaiah, Micah! Consider well John Wright Buckram's Psalms, and Edward Everett Hale's 101st Psalm. Scan the poets of nature, state documents and addresses. What better can be found for Christian patriotism than Washington's second inaugural address and Lincoln's Gettysburg address?

I would ceremonialize everything worth while and run counter to adult blindness which cries out in its selfishness for a simple service with nothing ornate. What is such a service? No flow of line, no surge of feeling, no peak of sublimity. It is more often the simpleton's service—angular, rattling with words, cold, a thousand miles from the zone of imagination. This is the blind pedagogy of the theological professor and the schoolmaster, of convention chairman and university chaplain—masters in the field of teaching and eloquent discourse and exegesis, but hopelessly stuttering in the field of the training of the emotions through worship and ceremonial.

Pageantry and Drama

4. Another unoccupied area in church and church worship is the field of pageantry and drama. Drama is but one of the five fine arts in the service of religion and in ranking should come fourth in order of importance, for congregational hymn singing, special music of organ, choirs, orchestra, soloists, and the use of worship, ritual and ceremonial precede drama in bodies of material available, in appeal to emotions, in universality of use. Yet many a religious body has done nothing else in the fine arts but drama. It is unfortunate to become intoxicated on drama and thus be incoherent in music, in visualization, in worship. Pageantry has been known again and again to overrun choirs, stifle art appreciation, break up periods of worship. It is, in some centers, digging its own grave, because of its pretense, its illogical procedure, its entire lack of spiritual dynamics. Beware of any church or community center that plays up drama, and only drama, in the field of the fine arts.

When correlated with the other arts, however, drama and pageantry become genuine pedagogic and liturgic helps in church and church school. Will the organists not receive the pageant queen kindly? You can help make her musical settings more chaste and appropriate. You can build into drama's upper curve the cope-stone of musical climax that will "curl the hair." Certain seasons of the year lend themselves to pageantry, such as Christmas, patriots' days, Thanksgiving. May I call your attention to the box office resources of pageantry. It brings the crowds, it pays the bills, it challenges the "movies" as a drawing card. Drama will repopulate the churches with youth.

Moving Pictures

5. Let us now look at the last unoccupied area of art in the church—that of still and moving pictures. The non-theatrical world of 40,000 machines in church, educational institutions, industrial plants and welfare organizations is larger than the organized "movie" business under Will Hays. No, not actively, but potentially. Church machines remain unused because there is no film program, no reels, no synchronized music. It is this lack of understanding how to interpret a feature film, how to build spiritual atmosphere through music and picture, that has made the "movies" of questionable worth as a Sunday night asset. There are immense possibilities in religious films and religious music, preceded by the explanation and appeal of the minister. Many churches are unquestionably successful in drawing crowds and preaching the Gospel at the same time.

The still picture or stereopticon slide is another popular church asset, provided the technic is as smooth and unerring as a Burton Holmes travelog—perfect machine, perfect operation, finest slides in color, backgrounds of music intermingling with ex tempore speech. With hymns thrown on the screen, prayers, verse, etc., the congregation enters into delightful and spontaneous self-expression.

Visualization has come to stay; it is sound educationally; it is also evangelistic. May I urge every pedagog to know pictures. No true teacher is fully equipped for his task unless he uses the graph or picture method.

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Mrs. H. H. A. Beach Sets an Example

EVERYBODY realizes the great work done by musical clubs in America. The need for activity in the musical club field is not nearly so much with the adult who employs the music club at times as a kind of social pasture in which to get away from the problems of business or the home, as it is for the child who is just beginning to get an acquaintance with music. Mrs. H. H. A. Beach, who doubtless ranks as the greatest living composer of her sex and is certainly one of the comparatively few "great" American composers, has found time and enthusiasm to assist in many ways a club formed in her honor in her home, at Hillsboro, N. H. THE ETUDE has made it a more or less strict rule not to publish pictures of clubs, because we have so many hundreds of applications to do so that we can not accommodate all. But the instance of an extremely busy woman standing at the top of her profession, finding time to promote the interests of a children's club is so noteworthy that we desire to call Mrs. Beach's example to the attention of others. Do not say that you are "too busy to form a children's music club." If you really want to do it you will find a way. The following report of the activities of the club coming from one of its supporters will be interesting to our readers:

TO THE ETUDE:

Here we are! The Beach Club, of Hillsboro, New Hampshire, and the happiest group of children in the whole State. We had this picture of ourselves taken on purpose to give to our dear Mrs. Beach, for a Christmas present.

We are very proud of our Beach Club, and think we have reason to be, for we are the only Federated Juvenile Music Club in New Hampshire. And then, as Mrs. H. H. A. Beach, the most noted woman composer in America, lives in Hillsboro, we have her present at all our meetings.

We all love Mrs. Beach; she is so jolly and kind to us; we are not a bit afraid to play before her. She seems to enjoy it and then she always plays for us.

As we are too young and do not play well enough to belong to the grown-up Music Club, our piano teachers helped us to organize the Beach Club. There are nearly thirty members in all; and most of us are under twelve years of age. We have one drummer, a violinist, and a singer; all the rest play the piano.

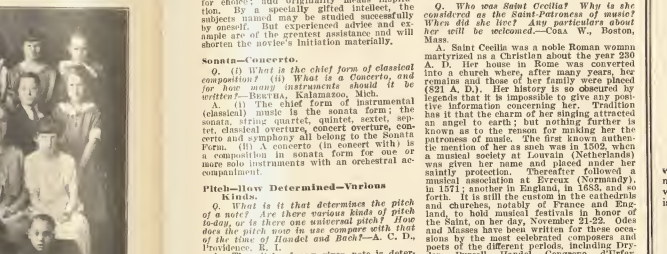
We have officers just like the grown-up club. When we elected our first president by ballot, some of the boys voted for themselves. They said afterwards, they really wanted Margaret, but did not know how to spell her name. The president we have now can not talk plain, but she is very dignified and we never think of whispering.

After the business part of the meeting is over, the president announces our names and each one tells the name of his piece and its composer. Some of the names are hard to pronounce, but we have to learn to say them correctly. We do not sit in the room with the piano; but when Mrs. Beach plays she lets us all stand around her.

One day we had a Bach and Beach program and one of the boys, knowing that Mrs. Beach would be at the meeting, asked his teacher if Bach would be there, too. He knows better, now, for in December we gave a Bach play and learned many things about him. We played some of Bach's music and Mrs. Beach played two pieces of his she learned when just a little girl. There is a whole book of these plays written by Mr. James Francis Cooke. We are glad, for we think it is more fun to act plays than to read about the composers.

We wish all children could have a Beach Club, and, of course they can, but there is only one Mrs. Beach and she belongs to us.

LIBARBEL GAY



THE BEACH CLUB

If Mrs. H. H. A. Beach, the most distinguished woman in American music and also one of the busiest, can take time to foster a musical club, should not others follow her example and fine initiative? There are hundreds of clubs like this in various parts of the country. Unfortunately this one picture must remain as the prototype of many, many similar pictures simply because THE ETUDE has not room to print such pictures regularly. The Young Folk's Musical Clubs are the real foundation of all American musical club activity. Why not follow Mrs. Beach's example and found a club?

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Musical Inspiration or "Rule-of-Thumb" for a Composer?

Q. Just how is music composed? Can a piece be composed without inspiration? Does one have to be advanced in Harmony, Counterpoint, Canon, Fugue and Composition, in order to compose? If so, can one study these subjects successfully by oneself?—L. F.—10, Amarillo, Texas.

A. Music is composed in just the same manner that literature is written, or any other language, for that matter. For music is a language, universal as speech, having differences of styles, scales and idioms, as practiced by different nations. It has its scales or alphabet, its laws of Syntax, Prosody, and so forth. Before attempting composition, a fundamental working knowledge of Melody, Harmony and Counterpoint must be acquired—Canon, Fugue, Instrumentation and the higher forms of composition can be studied later, but upon that foundation. These subjects form a Grammar of the musical language, without which the musician's language cannot be correctly conveyed, any more than can the story-teller's anecdote be related in grammatical and attractive style, without a thorough knowledge of the working principles of grammar and rhetoric. A species of piece can be constructed without inspiration—the species described by a pupil as "a sort-of-a-kind-of-a piece that tells you nothing." To compose a "piece," or a story, there must be a story to tell—original for choice; and originality means inspiration. By a specially gifted intellect, the subjects named may be studied successfully by oneself. But experienced advice and example are of the greatest assistance and will shorten the novice's initiation materially.

Sonata—Concerto.

Q. (1) What is the chief form of classical composition? (2) What is a Concerto, and for how many instruments should it be written?—BERTHA, Kalamazoo, Mich.

A. (1) The chief form of instrumental (classical) music is the sonata form; the sonata, string quartet, quintet, sextet, septet, classical overture, concert overture, concerto and symphony all belong to the Sonata Form. (2) A concerto (in concert with) is a composition in sonata form for one or more solo instruments with an orchestral accompaniment.

Pitch—How Determined—Various Kinds.

Q. What is it that determines the pitch of a note? Are there various kinds of pitch to-day, or is there one universal pitch? How does the pitch now in use compare with that of the time of Handel and Bach?—A. C. D., Providence, R. I.

A. The pitch of any given note is determined by the number of vibrations per second necessary to produce the note, and as related to the accepted standard of pitch. The different pitches in use are: For the note C (third space, G clef): English (or Concert), 540 vibrations; German, 528 vibrations; French, or International (generally adopted in this country), 517 3-10; Classical (as used by the classical composers, Haydn, Mozart, Beethoven, Schubert, &c.), 512.

Different rhythms combined simultaneously.

Q. Does it ever occur that two different times, or rhythms—such as duple and triple measures—are combined and heard simultaneously? Will you kindly mention some composition as an example?—EAST KEARSLEY ST., Flint, Mich.

A. About the best example of this clever witticism is to be found in Mozart's "Don Giovanni," first act finale, consisting of a *Minuet* in 3-4 time, a *Gavotte* in 2-4 time, and a *Deutsche Tedesca* in 3-8 rhythm, all heard simultaneously.

The Ancient "Barytone" Instrument.

Q. While reading some music of the seventeenth century, I have come across the word "Barytone." Is this meant for the voice or for an instrument, and, if the latter, does it refer to the brass instrument like the euphonium?—ORCHESTRA, Hamilton, Ohio.

A. It could not refer to the last named, which is spelled "baritone," because this belongs to the althorn or Saxhorn family and Sax, the inventor of the instruments bearing his name, belongs to the first part of the nineteenth century. Nor does it refer to the voice. The instrument here meant is described by Grove as "a Viola da Gamba, having sympathetic strings of metal passing under the fingerboard." It dates from about the year 1620. Grove gives a picture of it. The following is a better description of the instrument: A Bass-Viol strung with six or seven strings played with a bow, and having a variable number of metal strings which pass under the others and through a double neck. These last mentioned vibrated sympathetically with the bowed strings, and they were also sometimes plucked with the left thumb. It was a very popular instrument.

B-fa—B-mi—Cliff—Clef.

Q. What is the meaning of the terms "B-fa," "B-mi," and "Cliff"?—Q., Jenkintown, Pa.

A. "Cliff" is an old name for "Clef." In an old work "On the Skill of Music," there occurs mention of a "B-Cliff." It was used as a key-signature is to-day. When employed to sharpen a note it was known as B-mi or B-sharp; when employed to flatten a note it was known as B-fa or B-flat. Used in this manner the word Cliff was the forerunner of the key-signature.

Some Obsolete Terms.

Q. Will you please tell me the meaning of these terms which I am unable to find in my dictionaries? "Triplex," "Tut," "Regal"?—M. R., Denver, Colo.

A. "Triplex" is an old term for triple time. Shakespeare uses it in "Twelfth Night": "the triplex, Sir, is a good tripping measure." "Tut," in lute playing, was the sudden dendencinz of a note just played, by dampling or stopping the vibration of the string with the next finger. "Regal" was a small, portable organ, with a single set of pipes and, occasionally, with a double set, termed "a pair of Regals," producing its music by means of reed-pipes and the vibration by air from bellows at the back of the instrument.

Saint Cecilia, Patroness of Music.

Q. Who was Saint Cecilia? Why is she considered as the Saint-Patroness of music? When did she live? Any particulars about her will be welcomed.—CORA W., Boston, Mass.

A. Saint Cecilia was a noble Roman womnn martyrized as a Christian about the year 230 A. D. Her house in Rome was converted into a church where, after many years, her remains and those of her family were placed (821 A. D.). Her history is so obscured by legends that it is impossible to give any positive information concerning her. Tradition has it that the charm of her singing attracted an angel to earth; but nothing further is known as to the reason for making her the patroness of music. The first known authentic mention of her as such was in 1502, when a musical society at Louvain (Netherlands) was given her name and placed under her saintly protection. Thereafter followed a musical association at Evreux (Normandy), in 1571; another in England, in 1683, and so forth. It is still the custom in the cathedrals and churches, notably of France and England, to hold musical festivals in honor of the Saint, on her day, November 21-22. Odes and Masses have been written for these occasions by the most celebrated composers and poets of the different periods, including Dryden, Purcell, Handel, Congreve, d'Urfey, Greene, Blow, Pepusch, Boyce, Addison, Adam, Niedermeyer, Gounod, Ambrose Thomas, and a host of lesser lights, poetical and musical.

Cebell or Gavotte—An Old English Dance.

Q. Was the "Cebell" only another name for the Gavotte, or was it a separate dance-form? Whence comes its name? Grove's Dictionary says, "It was a name . . . for the dance-form now generally known as the Gavotte." Was it French or English?—VIOLINIST, Back Bay, Boston, Mass.

A. The dance was English, very similar to the Gavotte; but the name appears to be of French origin. Will you kindly derivation is unknown. It may have been a variation of the French Gavotte, or an Independent Invention. Then, again, as to musical construction was similar, its dance form and steps may have been different. It was danced quicker than the Gavotte. It is worthy of note that Lully, the court musician to Louis XIV, the French King, contributed some compositions both for the Cebell and the Gavotte, to an English book of "Lessons for the Harpsichord and Spinet," both compositions similar in style. In passing, it may be said that the name "Gavotte" is derived from the natives (*Gavots*) of the Gap country (Dauphiné, France). The origin of this dance dates back to the sixteenth century.

A Biographer of Wagner.

Q. Can you inform me as to the Chamberlain who has written extensively about Richard Wagner? Who was he? Was he a musician?—L. M. N., Troy, N. Y.

A. Why the past tense? Mouston Stewart Chamberlain is the son of an English admiral, educated in England, France and Germany; intended for an army career, but prevented by a long illness; he then studied natural science, medicine and the theory of music. His knowledge of the last-named subject in conjunction with special critical work in philosophy and art equipped him for his special investigations and notices of Wagner and his compositions. Since his marriage, in 1909, to Wagner's daughter, Eva, he lives in Bayreuth, Germany.

Plenty of Strads

A well-known American firm dealing in old violins recently acquired an historic collection of old violins, made by the Italian masters. The violins were purchased in Europe, and among the number was a very fine Stradivarius—one of the most famous the master ever made. The purchase of this collection attracted much attention, and the press associations sent accounts of it to all the newspapers of the United States. No sooner did these articles appear than the firm which bought the violins was simply deluged with letters from all parts of the country, from people who announced, "Yes, we have some Strads, too," and evincing a willingness to part with the same at prices ranging from $10,000 to $50,000.

The letters came not only from butchers and bakers and candlestick-makers, but from bankers, lawyers, clergymen, hardheaded farmers, business men, and people who might be supposed to have more common sense. The reason for all this outpouring of correspondence was that the owners of the violins had looked into the left hand sound-holes of their violins and had caught sight of a label printed on dirty, faded yellow paper, inscribed with the well known magic words "Antonious Stradivarius, Cremonensis Faciebat, Anno, 17." That settled it. If the label said so, the violin must undoubtedly be a genuine Strad and worth a fortune. This is only another evidence of the child-like confidence which people put in labels pasted in violins.

It never occurs to the owners of violins who find labels in their violins that these labels may be counterfeits. The fact is that the label in a violin is the last thing a real violin expert looks at. He knows too well that well-executed counterfeit labels of any of the great violin makers can be obtained for a few cents and pasted in any violin. The general public is very slow in learning this fact and it is probable that people will continue to make these valuable "finds" of genuine (?) Cremonas until the last Cremona has crumbled into dust.

U. S. Army Has Music School

Few people know that since 1911 the U. S. Army has had a flourishing music school, formerly located at Governor's Island, New York, but now situated in Washington, D. C, under the direction of William C. White. This school is the technical advisory head of all musical activities of the U. S. Army. Its function is to train bandmasters, soloists and bandsmen for the army. For a time the school was under the supervision of Dr. Frank Damrosch, Director of the Institute of Musical Art of New York. At present the school has two hundred students, one hundred and sixty-five of whom are preparing to be bandsmen. The faculty consists of picked men from the best bandleaders in the army. The curriculum is very complete and the courses are thorough. The motto is "Not how much but how well." The only way to enter the school is by enlistment in the army; then the student receives his education and his keep absolutely free. In three years he may, if his talents permit, become a soloist or a leader. He could not possibly do this in less time. Even if the young man looks upon music as merely a means to an end, it is well known that the man with the ability to play a band instrument well or lead a band can always secure preference in employment in industrial institutions maintaining bands.

"During each minute of practice the brain should be as active as the fingers."
—Auer.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Soloist or Orchestra Violinist

What amount of injury does orchestra playing do to the chances of a violin student who hopes to become a solo violinist, and conversely how much does exclusive solo playing detract from the chances of the student who wishes to follow the profession of orchestral violinist? There is a wide diversity of opinion on this subject.

This problem interests thousands of young violinists, and a discussion of the following letter to the violin department may be of interest. A gentleman writes from New York city:

"I have been reading your interesting and valuable answers to questions asked by your violinist readers. I hope you will find no trouble to give your opinion in regard to a boy who came to me for advice, which I would not like to give on my own opinion alone.

"At a younger age, this boy was a very promising and talented violinist, in a large western city. His parents could not afford to give him the advantages of an education in New York, so he got a job, saved his money and came to New York. He played in a New York theater orchestra for over a year, and saved enough to provide for a year of study, when he would not be hindered by the destructive orchestra work. He had tried to study while playing in the theater, but found it both difficult and useless, as the work more than nullified his practice.

"He then studied a year, in which time he made up for the loss in the orchestra, and made some progress. At the end of the year he was confronted by this problem; he felt that he could never accomplish anything by alternating between making funds and studying. He is very talented and would become a good violin soloist if he could study three or four years without interruptions of theater playing.

"He has only one hope; to work for two years steadily, at the end of which time he will have enough money to cover a period of three or four years study. He is at present a good professional violinist, and can also do credit to fine solo work. He is now 18 years old. By the time he will have enough money he will be over 20, when it will be pretty late to start real solid work on the violin, and by which time the orchestra work will have done much damage.

"What he wants to know is whether there is another plan by which he could save those two valuable years, and if there is not a better plan, what chances of success can he expect to have with his plan?"

There is a great deal of nonsense written and talked concerning this, "destructive influence of orchestral violin playing on solo work." The point hinges on how much orchestral playing the student has to do. If a student plays in a jazz orchestra which does six hours solid playing a day, it would no doubt seriously interfere with his serious studies, as it would lead to bad style, and would exhaust the student's vitality. In a theater orchestra where dramas are produced there is usually very little to do, and this would hurt no one. In movie theaters the hours are longer, and dance orchestras are the worst of all.

There is an immense amount of hotel work in New York and the larger cities, and in these hotel and café orchestras the amount of work is not excessive, unless the orchestra has to play for dances, which run very late.

That the directors of conservatories and colleges of music all over the world do not consider a certain amount of orchestra work an injury to their violin students (many of whom are studying for violin solo work) is proved by the fact that there is hardly a conservatory of any importance that does not maintain its students' orchestra, in which all the violin students play, except a few finicky individuals, who profess to believe that work in the orchestra class will spoil their solo playing. Of course in these orchestral classes music of the highest type is studied.

Musical history is full of examples of where violinists rose to eminence from the ranks of dance, theater, café, and hotel orchestras. Take the example of Jacques Thibaud, the greatest solo violinist of France. After some years of violin study he found it necessary to play in the *Café Rouge* in Paris, as his funds were running low. One day the great orchestra director, Colonne, visited the café and was struck by Thibaud's remarkable violin playing. He lost no time in making his acquaintance and offered him a position as violinist in his orchestra. He soon after gave him opportunities for solo violin work in which Thibaud made a tremendous hit. His rise since that time has been steady, and he is now one of the world's greatest violinists. Many similar examples could be given.

We may also take the case of our own symphony orchestras in America. The concert-meisters of the orchestras and many of the violinists in the ranks are able to fill solo engagements successfully.

Our advice to the young man in the example given above, would be to study with a good teacher and to try to find some orchestra and café work or hotel playing which only occupies two or three hours a day. If the job took five hours a day, he could no doubt find another student similarly situated, who could divide up the work with him. This would leave him plenty of time for his serious studies, and would injure his chances of success in solo work very little. Two or three hours work a day, where the orchestra rested between pieces, would interfere with his serious studies very slightly. All this time he would be saving his money, and as soon as he had accumulated enough he could drop his orchestra work for a year or two of exclusive study, going back to the orchestra work when his funds ran out.

Where injury is done it is by a heart-breaking grind of six or seven hours of almost solid playing, in dance and movie orchestras. This saps the vitality of the player and destroys to a certain extent the temperament and individuality required for solo work. A comparatively small amount of orchestra playing need not injure the future soloist. If our young friend could get into the ranks of a good symphony orchestra, this would be a great advantage and a liberal education in music.

In our large cities many of the students on the violin and other instruments make either a part or all their living expenses by playing in hotel and café orchestras, and this does not prevent many of them from rising to future eminence. The point is *not to do too many hours of it.*

Conversely, the violinist who has done nothing but solo work all his life, and no orchestra work whatever, lacks routine and often has a hard time subordinating himself to the beat of the conductor. When the Boston Jubilee was held nearly half a century ago, an orchestra of several hundred members was gotten together for the occasion. At that time Ole Bull, the Norwegian violinist, was at the height of his fame and was a popular musical hero in the United States. To give *eclat* to the occasion, Ole Bull was engaged as concert-meister of the orchestra. When rehearsal time came it was found that the great violinist could not fill the post of leading first violinist at all, for he forgot all about the conductor's beat and took all kinds of liberties with the first violin parts. He at once recognized his deficiency for orchestra work, and asked to be relieved. Another man, an experienced orchestra player, was put in his place and everything went smoothly.

Summing up, a violinist who spends his entire life in exclusive orchestra work, and never does any solo work, cannot expect to blossom out all at once into a solo player; but the student who is making solo playing his goal, and spends almost all his time in serious violin playing, need not fear that this is all to be nullified because he does a couple of hours of orchestra playing daily.

The Junior Orchestra

A Factor in Musical Education

By S. M. E.

Is the junior orchestra worth while? The hours of individual drilling, the days and weeks of practice at each different part and on each instrument separately, the incessant labor of weekly rehearsals with the entire orchestra—is all this worth while? Undoubtedly the scientist would call the junior orchestra an ideal machine with an efficiency of 100%; for the splendid results obtained far outweigh the effort put in, and so the junior orchestra cannot be too highly recommended nor too strongly encouraged. If the practice of duet and trio playing is so valuable an asset to the pupil, it is obvious that a larger unit offers an even greater advantages. Besides developing the very essentials of musical requirements, it proves a valuable aid in the formation of the pupil's character, and promotes a desirable sociability.

Among the many advantages it affords, there are several that stand out preeminently.

First: The child's ear is developed. Pupils who could not detect even a marked difference in pitch, and with whom four or five months of patient "trilling had brought about but little improvement, join the orchestra, although they were not at all capable. In a sort time their intonation was remarkably improved, and within a year they had developed an accurate sense of musical hearing.

Second: A sense of rhythm is cultivated. The child unconsciously overcomes the difficulty of playing dotted notes and other rhythmical combinations simple in themselves, yet difficult for pupils not gifted with a natural rhythmic swing. The rhythm of the other members of the orchestra seems to pass into her very soul and fingers, and she feels for the first time the irresistible influence of association.

Third: Carelessness in bowing is overcome. The pupil cannot help observing the uniform drawing up and down of all bows, and, faithfully imitating her young ideal, will fashion her own likewise. Other difficulties, such as the correct vibrato, will be mastered more easily and quickly than could otherwise be learned by months of individual practice and teaching.

Fourth: The junior orchestra demands of the pupil a due consideration and regard for her co-worker. Her freedom of expression and too marked individuality must merge into a more comprehensive unity of thought and feeling; and yet this strict conformity or giving way does not bar personal appreciation or individual skill.

Fifth: It stimulates interest and arouses ambition. Its power as a stimulator of interest is not equalled by anything else in the whole system of education. Three years ago I started a junior orchestra with only three pupils. The children were so attracted by it that in a short time the number increased to fifteen. The desire to become a member makes it a successful advertisement, and in consequence it is productive of much good from a commercial standpoint.

Sixth: It teaches self-reliance, confidence and perseverance. Each child must at the time of rehearsal devote her entire mind, heart and ability to her part. Each pupil is made to understand that for a successful rendition, not merely the efforts of two or three individuals are required, but also her own most careful attention and best effort, as though she alone carried the whole responsibility. By repeated appearances before an audience stage fright is overcome, and the pupils' playing gains a certain sureness not otherwise easily obtainable.

The weary repetition for the sake of some who do not know their parts, the constant thwarting of the gifted pupil by the stolid ones, develops patience and endurance. The following little incident might be used to illustrate how it develops self-reliance:

It was at the annual junior play and the junior orchestra gave its usual contributions of two numbers to the program. The applause they received for the first piece was so great that, contrary to rule, the school directress sent the children back to give an encore. But the little ones had already gone behind the scenes and had scattered in all directions; she succeeded in sending out only a few second violinists. The poor little ones, knowing they had no first violinists among them, were excited and confused. But not at all daunted at the situation, they quickly replaced the stands, redistributed the music, and shifted the parts about giving the most capable among them the first violin part. All this required quick thought and spontaneous action, for within a few seconds they were ready to begin. The rendition of this encore was by no means artistic; in fact it had a rather weird effect. But the audience was pleased and satisfied, realizing and appreciating the efforts of the children in having to wait on themselves.

Seventh: The pupils enjoying the advantage of belonging to an orchestra also have the privilege and opportunity of taking part in the various social activities, and of furnishing the music for children's entertainments. Thus they become a source of pride to their parents and contributors to the happiness of their friends and associates.

All teachers, in general, realize these facts, but only those who have organized a junior orchestra or ensemble club can truly appreciate their just merit and worth.

It is not necessary for the solo violinist to sway his body about during his performance, nor to shuffle with his feet, nor to swing his violin from side to side. All these mannerisms distract the attention from the music and disturb the audience. The player who would be successful as a soloist must efface himself as far as possible; his violin alone must interpret the music. The best soloists do not sway about; the audience does not notice the player until afterwards. The music is too much in evidence. In fact it is not too much to say that the finest soloists unconsciously efface themselves. Their affection for their art is above all other considerations; and by this high standard are they enabled to produce the thoughts and inspirations of the composers of their solos.

Study and technic are necessary; but more than all of these is high-souled standard of life of the true genius. And this standard is not beyond the range of anyone. It is entirely within the compass of his own will. But he must be prepared to live the right, to scorn all forms of deceit and sham, and to order his life as becomes not only a man, but also a great musician. And so surely will the reward be great.

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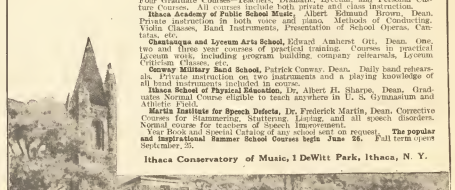

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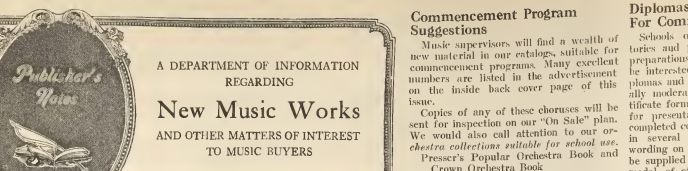

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Dreaming of My Old Home Sweet Home On Victor Record

Among the new Victor releases, there is a very excellent presentation of Geraldine O'Hara's beautiful song, *Dreaming of My Old Home Sweet Home*. This is a song that is distinctly of the better popular type, and it is very pleasant, indeed, to sit back and listen to the singing of it by the favorite soprano, Helen Clark, and the popular tenor, Lewis James. Just as many of the sentimental songs of several generations back still have an appeal to many, so does *Dreaming of My Old Home Sweet Home* stay with those who hear it, and the delightful sentiment and beautiful melody of this song will keep it popular long after so-called popular songs of the day are forgotten. The price of this record is 75 cents.

This is but one of the many records that the Theodore Presser Co. Talking Machine Department is ready to supply record buyers anywhere. Theodore Presser Co. maintains a large and always up-to-date stock of Victor and Brunswick records and safe shipment is guaranteed to purchasers at any point. Shipments of records are continually going to patrons in all parts of the world. Anyone interested in the purchase of a talking machine is invited to write for catalogs, giving the various styles and prices of Victrolas and Brunswick phonographs. Those who are particularly interested in the mention of *Dreaming of My Old Home Sweet Home* may be glad to know that this is procurable as a vocal solo in sheet music, and is also published for men's quartette, mixed quartette, women's trio and orchestra.

Rhythms For Young People By Blanche Fox Steenman

We take pleasure in announcing for the first time a new and important work on musical appreciation. The purpose of this book is to develop, right from the beginning, a sense of appreciation for the great works of the old masters in music. This is accomplished by adapting the pleasing music of the masters to the physical activities of young students and by providing, during moments of rest and quietude, music that is uplifting and idealistic in character. Many of the compositions are given in their original forms while others are arranged or simplified. All of the pieces are within the range of the average performer. Appropriate annotations or analytical remarks are given throughout and copious indices are supplied. The book will contain an astonishing amount of musical material.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

New Recital Album For the Pianoforte

This new collection will be made up from the special large plates and it will contain an unusual number of recital pieces of the very best type, pieces such as will appeal to all players of Medium difficulty, Grades Three, Four and Five will be covered. Standard, modern and contemporary writers will be represented. The book will be made up of pieces which are not found in other volumes. The work is now nearly ready and this will probably be the last month of the special offer.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Commencement Program Suggestions

Music supervisors will find a wealth of new material in our catalogs, suitable for commencement programs. Many excellent numbers are listed in the advertisement on the inside back cover page of this issue.

Copies of any of these choruses will be sent for inspection on our "On Sale" plan. We would also call attention to our *orchestra collections suitable for school use.*

Presser's Popular Orchestra Book and Crown Orchestra Book

These collections are published for 21 parts and piano, affording excellent material for almost any combination of instruments.

The Amateur Musician By Russell Snively Gilbert

This little work by Mr. Gilbert, who is himself an experienced teacher, is so planned as to fit in after the kindergarten stage in music teaching or after any beginners' book. It develops hand-in-hand a knowledge of notation and of keyboard execution. Further than this, it provides opportunity for original creative work of an elementary character by furnishing little bits of melody which are to be completed by the student. This tends to develop taste and imagination.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Basic Principles in Pianoforte Playing By Josef Lhévinne

Mr. Lhévinne's conferences upon pianoforte playing are the result of actual experience of a highly successful virtuoso and teacher in the prime of life. They reflect the latest views upon pianoforte playing and everything is so clear, so simple and so direct that any student or any teacher can not fail to realize the value of this book as a source of reference. If Liszt, Chopin or Henselt had taken similar measures to preserve the secrets of their art, and active pianists, musical literature would be that much richer. The pianist is not to be developed by lessons with one or two or three masters alone but by hearing the interpretations of as many pianists as possible and by reading everything possible from the great performers of the past or the present. The advance of publication price of this work is 30 cents, postpaid.

What to Play—What to Teach By Harriette Brower

Of course if you are in the class of piano teachers who are perfectly satisfied that you know all about the "teaching repertoire" ancient and modern this unusual book, which tells what pieces are most desirable and which may be used in program order, will not be of special service to you. Not one teacher or student in one hundred can fail to be benefited by reading Miss Brower's book. As a teacher and as a critic in New York City, she has attended literally thousands of concerts. In these she has noted those pieces which are the most effective with audiences and has noted their relationship in programs. It is fine to know of these so that you may map out your own study programs. Miss Brower gives a large collection of veritable programs and comments upon the compositions as educational material. The advance of publication price is 75 cents, postpaid.

Standard Vocal Repertoire

A selected number of our best secular and sacred songs have been most carefully chosen for this book. All voices are given consideration so the collection will be of general usefulness. There will be about forty songs bound together and our advance of publication price is but 35 cents although the list price when issued will be 75 cents. All music lovers should avail themselves of this opportunity.

Diplomas and Medals For Commencement

Schools of music, colleges, conservatories and private teachers now making preparations for graduating exercises will be interested in the complete line of diplomas and medals we offer at exceptionally moderate prices. Diploma and certificate forms, some with suitable wording for presentation to students who have completed courses in music, are obtainable in several designs and sizes. Special wording on diplomas and certificates will be supplied at cost. A solid gold 10-K medal, of attractive design, is a particularly appropriate award for honor students. There is space on this medal for engraving the recipient's name, and the date on which the award is made. If special engrossing is desired on diplomas and certificates, or engraving on medals, we advise our patrons to place their orders early, at least two weeks before the date of the graduating exercises. This is a very busy season for the artists and engravers doing this work and delays are sometimes unavoidable if orders are not placed in time. Illustrations, descriptions and prices of these awards are given in the "Music Teacher's Hand Book," a copy of which will be sent gratis to anyone interested.

Jolly Jingles For Little Fingers By Helen L. Cramm

This is a set of seven first grade pieces by one of the most popular writers of piano music for young players. These pieces are in Miss Cramm's best vein and as implied by the title of the book, they are all of lively character. They are engraved in large size notation and each number has an appropriate text. The pieces are named as follows: *Chasing Kitty, The Silly Dark, Ting-a-ling-ling, The Sick Mamma Doll, The Traffic Man, The Thoughtful Little Mother, Good Night, Dearie.* Young students will be sure to like these pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What the Vocal Student Should Know By Nicholas Douty

Mr. Douty is what the advertising writer would describe as a "different" kind of a vocal teacher. Apart from his long experience in church and on the concert and oratorio platform, he is a very fine pianist and organist. The voice teacher who can take the orchestral score of "Parsifal" and play it at sight is rare even in these days of fine equipment. The unusual ability that enabled Mr. Douty to attain his own high standing in this profession has been applied by him to stating just those things which the Vocal Student Should Know. In telling about these things he does not stop with the telling. The student gets the information which enabled him to work out his problems; but most of all Mr. Douty has given at the end of the work a series of daily exercises, or really six series of exercises, for the voice, which he has whimsically humorously called "Douty's Daily Dozen." We know that they will be very widely used as a kind of vocal "daily bread" by students. The book is now set up in plate form and is being printed. The advance of publication price is 50 cents, postpaid.

Album of Compositions For the Pianoforte By M. L. Preston

The special introductory offer on this new volume will be continued during the current month. The volume is nearly ready. The contents, made up of the most successful pieces by Mrs. Preston, include drawing-room numbers, teaching pieces, characteristic pieces and idealized dance forms. There are also some very popular pieces by the same writer published under the name M. Loeb-Evans. The pieces are chiefly of intermediate grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Hymn of Praise—Cantata For Mixed Voices By Frederick Wick

A sacred Cantata for use at any season of the year. All choir directors will welcome this work by Mr. Frederick Wick, not only because of the musicianship but on account of the fact that there are so few sacred cantatas except for Christmas or Easter. This work is worthy of careful study. It is not easy to render, but grateful to the singers and interesting to hear. The solo voices are Soprano, Tenor and Baritone. It requires about forty minutes in rendition and should be done by a large chorus. Our advance of publication offer is one copy for 30 cents, postpaid.

Little Folks' Music Story Book By James Francis Cooke

Frankly, this is another history of music, but a very different history from any one previously related. It is intended for very much younger children than *The Standard History of Music* by the same author. It is told with an intimate touch that makes it really a story book. The pictures will be printed upon separate sheets to be cut out and inserted as in the case of the famous Tapper biographies. In addition there will be other features that delight children. The advance of publication price is only 50 cents, postpaid, and we feel certain that every teacher of young students who procures a copy of this book will be more than pleased with the interesting, helpful material it contains.

The Castaways—Operetta For Women's Voices By Fay Foster

A tropical island setting with native women doing a ceremonial dance and the arrival of a party of modern American women who have been shipwrecked—this is the basis of the plot. Many clever thrusts at present-day foibles are in the dialogue while the music is charming throughout. Some of the solos are worthy of the attention of our best singers while the choruses have all the snap and swing of the inspired work of Fay Foster. The costumes are very easily made and as the stage setting is not changed during the two acts, the cost of production may be reduced to a minimun. The special introductory price for one copy only is 40 cents, postpaid.

Album of Scales For the Pianoforte

This volume is planned along lines similar to the *Album of Trills*, recently issued. The pieces are chiefly of the third grade or a little easier. In this particular volume all are based upon scale passages and some very popular writers are represented. The pieces are all interesting enough to be played for their musical value alone, but they have the additional advantage of a definite technical object, and this is to make the study of scales interesting. The *Album of Trills* is already a success. This new album should prove not less so. It will be followed in due time by an *Album of Arpeggios.*

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What the Vocal Student Should Know By Nicholas Douty

Mr. Douty is what the advertising writer would describe as a "different" kind of a vocal teacher. Apart from his long experience in church and on the concert and oratorio platform, he is a very fine pianist and organist. The voice teacher who can take the orchestral score of "Parsifal" and play it at sight is rare even in these days of fine equipment. The unusual ability that enabled Mr. Douty to attain his own high standing in this profession has been applied by him to stating just those things which the Vocal Student Should Know. In telling about these things he does not stop with the telling. The student gets the information which enabled him to work out his problems; but most of all Mr. Douty has given at the end of the work a series of daily exercises, or really six series of exercises, for the voice, which he has whimsically humorously called "Douty's Daily Dozen." We know that they will be very widely used as a kind of vocal "daily bread" by students. The book is now set up in plate form and is being printed. The advance of publication price is 50 cents, postpaid.

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The special introductory price in advance of publication is 30 cents per copy, postpaid.

Principles of Expression in Pianoforte Playing By Adolph F. Christiani

When this book came into the hands of the writer of these notes some years ago he was so fascinated and helped by it that it was his companion every day for months and months. Now that it is to appear in a new edition from the offices of the Theo. Presser Company, he realizes again what it was that made it so wonderfully attractive. It is much more than a mere treatise on expression. The author tells what is behind the art of pianoforte playing and does it with concrete examples that the student can put into immediate employment. It gets to the bottom of phrasing, of metre, of analysis, of tone painting, and does it in a thoroughly practical way. The advance of publication price for the new edition is $1.50, postpaid.

In Foreign Lands—Cantata For Two-Part Chorus of Women's Voices By Richard Kieserling

Seldom indeed will directors find such excellent material as this new work from the pen of Mr. Kieserling. Colleges, seminaries and schools for girls will welcome this fascinating series of four scenes. No. 1, "On to Spain," has all the atmosphere of the Spanish Music; No. 2, "Egyptian Moonlight," takes us to the languorous tropics; No. 3, "Japanese Tea Party," pictures the Orient, while No. 4, "Romany Life," thrills with the Gypsy rhythms and affords a splendid climax. Our advance of publication price for one copy only is 30 cents, postpaid.

New Instruction Book By John M. Williams

The preparation of this new work is progressing very satisfactorily and the book will be on the press very soon. The idea of combining all notation from "Middle C" and beginning at once with both Clefs is finding much favor among modern teachers. Mr. Williams' new book is based entirely upon his own long teaching experience. A very scrap of the material has been tried out in actual teaching and all that has not proven satisfactory, both to teacher and pupil, has been discarded. This is an eminently practical way of making a book of this kind and it should guarantee the success of the work from the very start.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Young Folks' Opera Gems

The entrancing melodies of the favorite operas, *Faust, Lohengrin, Martha, Tannhäuser, Bohemian Girl*, etc., have appeared in many piano transcriptions, most of them too difficult for the player of moderate attainments. The selections in this interesting album are arranged in an easy, playable manner, none going beyond Grade 3 in point of difficulty, some are only Grade 2. No variations are introduced; the original melodies and harmonies have been adhered to as closely as possible. This book is now ready for publication and patrons who desire a copy should take advantage of this opportunity to obtain one while it is being offered at the special advance of publication price, 35 cents a copy, postpaid.

New Theory Book By Preston Ware Orem

There is nothing that so thoroughly induces a knowledge of the subject as the actual working out of it. The way to learn to write is to write. In theoretical studies, after the foundation is once laid, the rest comes largely through experience. After a knowledge of harmony which reaches as far as the dominant seventh chord has been attained, the student should begin attempts at original work, and through these attempts the way is paved for a knowledge of the remaining chords, of elementary form, and of modulation. Beginning with the structure of melody, it is the object of this book to lead the student along the lines mentioned above.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Holberg—Suite for Piano By E. Grieg, Op. 40

Grieg's Op. 40 seems destined to a continuing popularity with teachers and players. It is an admirable blending of the classic with the modern: classic in form and atmosphere but modern in harmonies and admirably adapted to the technic of the pianoforte. This Suite would be graded about five. The several numbers are: *Prelude, Sarabande, Gavotte, Air, Rigaudon.* This will be a new volume in the *Presser Collection.* The work has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Four Melodies For Violin Alone or With Piano Accompaniment By Frederick MacMurray

There are certain violinists who continually crave something "different." They have a particular liking for the novelty. For such as these we recommend the Four Melodies by MacMurray. They are written entirely in double stops and may be played by the violin alone or with the very effective piano accompaniment. Two of the melodies are original compositions, while the other two are transcriptions of well-known favorite old songs. They are treated in a highly ingenious manner and the result is a very attractive addition to our violin catalog. These melodies can not be classed as easy, by any means, and they offer an opportunity to the wide-awake violinist to put new life in his repertoire. They are sure to please every audience. The special price of the Four Melodies is 50 cents a copy, postpaid.

Thirty-Six Studies or Caprices For Violin By F. Fiorillo

The value of these studies for the development of advanced violin technic has been acknowledged by the foremost teachers for over one hundred years and numerous editions both in this country and abroad have appeared from time to time. In our desire to maintain the high standard of the *Presser Collection*, we have engaged a most competent musician to edit this work, and we feel certain that advance subscribers will be more than satisfied when the splendid new edition is delivered in the very near future. An opportunity is still afforded during the current month for securing a copy at the special introductory rate of 35 cents, postpaid, and as the retail price will be $1.00, the advantage in ordering now is plainly apparent.

Reverie Album For The Piano

By a *Reverie Album*, we mean a collection of pieces of the more quiet and melodious type. This will include pieces which are somewhat ornate as well as songs without words, nocturnes, etc. None of these pieces will go beyond the fourth grade in point of difficulty and yet they will be numbers of such musical worth that more advanced performers will find them decidedly interesting and attractive. The church pianist obtains in this volume many numbers adapted for his purposes and the book will also be just right for home playing on Sundays.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Music-Writing Book By Anna Heuermann Hamilton

This is one of the best and most comprehensive writing-books ever published. At the same time it is so clear and practical that it may be used to good advantage with students who are not very far past the elementary stage. It has more explanatory text than most writing-books and each step is explained thoroughly. In this manner theoretical side keeps pace with the practical side. The author is a very successful teacher and educational writer.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

First Lessons in Bach By Walter Carroll

This is one of the standard teaching works used as a preparation for Polyphonic playing and particularly as an introduction to the *Little Preludes* and *Inventions of Bach.* It contains the best and most attractive of all of Bach's easy pieces. While there are other collections that contain some of these numbers, there is no other collection that contains them all. Our new edition of this work has been very carefully re-edited. It will be found superior in all respects.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

(Publisher's Notes continued on Page 286.)

Etude Cover Design Contest

$250.00 Prize

THE ETUDE Herewith Announces a Prize Contest Open to All for Cover Designs Suitable for Our Publication.

REGULATIONS

1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible.

   The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home.

   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for musiclovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, panpipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
7. The ownership of the copyright of the winning design will rest with THE ETUDE.
8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Sept. 1st, 1924

Address all designs to

ETUDE COVER DESIGN CONTEST

1712 Chestnut Street, Philadelphia. Pa.

ETUDE friends everywhere are requested to notify their artist friends of this contest. Big names do not mean anything to us in comparsian with effective, attractive, beautiful cover designs. Art Schools and Art Departments of Colleges everywhere are invited to co-operate with us in this contest.

Twenty-Five Selected Studies For Violin
By H. E. Kayser

Arranged and edited by Charles Levenson.

A new violin study work which we are sure will have a wide appeal. Mr. Charles Levenson has selected twenty-five of the best of the Kayser Studies, opus 20, and has added a very effective second violin part, in score. It is very beneficial to the student to have the teacher play along with him, and it adds greatly to the interest to have otherwise possibly dry exercises made into very interesting duets. This book could also be adapted for class work, having part of the class play the second violin. Up-to-date teachers who recognize the value of the Kayser studies will welcome this new edition, and will not neglect the opportunity to secure a copy at the advance of publication price of 40 cents a copy, postpaid.

Concerto No. 1 Violin and Piano By J. B. Accolay

This Concerto has come to be considered a sort of introduction, as it were, to the study of the concerto literature of the violin. It is somewhat of a task to take the pupil from the field of teaching and concert pieces to that larger and more worthwhile sphere, the concerto. It is almost staggering to a pupil, especially if he be young, to think of mastering all the difficulties of the well-known concertos. But with a melodious, attractive number such as this by Accolay to serve as the stepping stone, the task becomes less formidable. This concerto contains real technical difficulties, and is built along the regular form, but in such an attractive style as to appeal to pupils. We are giving our edition careful editing and it will soon be ready; the advance of publication cash price being 35 cents.

Scene de Ballet Violin and Piano By Chas. de Beriot

The *Presser Collection*, recognized by musicians as a superior edition of standard music, is soon to be augmented by the addition of this violin masterpiece. Featured on many concert and recital programs and used by many teachers for advanced technical study, its advent in a new edition by Dr. Thaddeus Rich, Concertmaster of the Philadelphia Symphony Orchestra, and recognized authority on violin literature, is eagerly awaited. Previous to publication we are offering this work at a special price of 30 cents a copy.

Vocal Studies For Low Voice By George Whelpton

There are certain elementary vocal studies and exercises which have become pretty well standardized. Having them collated and arranged in a systematic, practical manner in one volume is a great convenience for the busy teacher, as it saves writing them out. The author, who is experienced both as a teacher and writer, has drawn upon his own comprehensive knowledge of the vocal literature for those exercises and studies which are best suited for the development of low voices.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Songs For Girls

Many teachers write us asking for a selection of songs from which to make up a program for girls or young ladies, and state clearly that they do not want, nor will they use, texts treating of romance or religion. We have made such a selection and bound these songs in one volume, a copy of which may be ordered in advance of publication at the price of 40 cents, postpaid.

Only the best songs by good composers are in this book and the subjects of the texts are flowers, birds, nature in her many moods, humorous and dialect songs as well as many which may be used as musical recitations.

Album of Piano Pieces For Six Hands By A. Sartorio

This volume is now ready but we will afford our readers one more opportunity to secure copies at the special low price. It is the very best Six-hand Collection ever published. While the pieces are chiefly of intermediate difficulty, many of the parts for the Third Player may be played by students of the Second Grade. There are original pieces by Mr. Sartorio besides his arrangements from some of the standard writers. There are also some original pieces by other popular composers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

There are some exceptionally fine works in this group of publications on which the Advance Offer price is now withdrawn. Reasonable retail prices have been placed upon them and the usual liberal discounts upon Presser Co. publications to the profession are allowed upon these prices. A copy of any or all of the works may be secured for examination according to our "On Sale" plan.

Favorite Musical Readings and Pianologues of Coyla May Spring, written and compiled by Clay Smith. Clever and entertaining numbers that are from the successful repertoire of one of the foremost Lyceum and Chautauqua artists. Price, $1.00

From My Youth—12 Character Pictures for the Pianoforte, by R. Krentzlin. A set of elementary teaching pieces with real educational value giving special attention to the development of style, rhythm and technic. Teachers requiring material in grades 2 and 2½, should know these pieces; 75 cents.

Lemare Organ Album. A very interesting pipe organ collection. Contains transcriptions and original compositions selected, arranged and composed by Edwin H. Lemare. Mr. Lemare has beautifully enhanced folk song, hymn, operatic and other favorite melodies. Price, $1.50.

Rainbow's End—An Operetta for Children, by Cynthia Dodge. A charming and entertaining musical play for juveniles. Easy to produce and costume. Price, 60 cents.

Knight of Dreams. A musical comedy in three acts by May Hewes Dodge and John Wilson Dodge. Just the type of a musical play for amateurs. It has been sub-titled "A Modern Pygmalion and Galatea," and is melodious and no dull spots exist. Full vocal score. Price, $1.00. Stage manager's guide, price $1.00. Orchestral parts may be rented.

The Dawn. An Easter Cantata for two-part treble voices, by Wm. Baines. May be used by a women's choir or a choir of young voices. Not difficult but melodious, and of decided merit. Price, 50 cents.

Four Seasons. Cantata for three-part chorus of treble voices, by R. Kieserling. This is in reality a cycle of four choruses for three-part singing furnishing ideal program material for singing organizations of women. Price, 60 cents.

Stories Notes Can Tell. Six piano compositions by Frances Terry. These delightful characteristic easy second grade pieces will delight young players. The keys C, G, F and A minor are employed. Price, 75 cents.

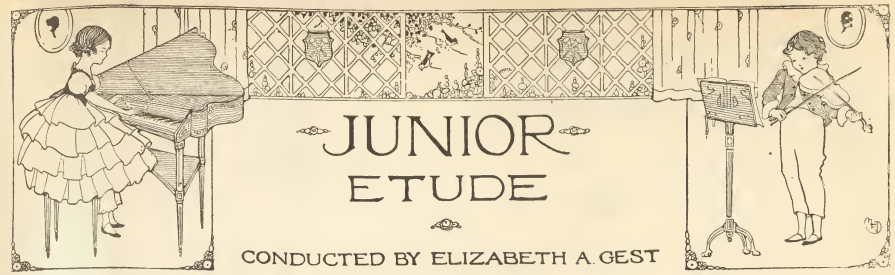
Watch the Expiration Date On Your Etude Wrapper

Many of our friends tear off the wrapper without noting the expiration date opposite the name. If your wrapper shows the following, "March '23," it means your paid for subscription expired with the March issue. Read the note in the upper left-hand corner of the third page of every Etude relative to discontinuances. This is important. Remember the price of The Etude is $2.00 for one year, $1.50 for two years. Make it a point to subscribe for two years in advance and save 50 cents, which is quite an item in these days of high prices.

We Are Sorry, But

Many new subscribers, and those who did not send in their renewals promptly, failed to receive a January copy of The Etude. We ordered several thousand in excess of previous issues, but the demand was heavy and we did not have enough. Some hundreds of subscriptions were started with the February issue, which will account for what no doubt appeared to our friends to be neglect on our part. We again increased the issue for February but that was also sold out before the first of that month. We were sorry to disappoint so many of our friends, but we are gratified and we know that our friends will be gratified to know that Etude circulation is going forward by leaps and bounds.

From now on we will endeavor to anticipate all demands by greater printings, but the surest way of securing each and every issue is to order in advance from your dealer or better still place a subscription that will insure your receiving each and every copy.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Joseph Haydn

H-ow many of you have played Haydn's sonatas?
A-nd have you ever heard him called the "Father of the Symphony"? He wrote 125 symphonies.
You remember he wrote many oratorios, too.
D-o you remember the names of any? "Creation" and "The Seasons" are the best known.
N-ear Vienna he was born and in Vienna he is buried.
Birthday, April 1, (1732)
Play one of his pieces on that day.

Letter Box List

Dear Junior Etude:

I was surprised not to find any letters from Texas, the "Lone Star" State. I have been studying music for five years and have taken The Etude all that time, but strange to say, I had never noticed the Junior Etude until the other day, when one of my friends showed it to me. Now I eagerly await its coming each month. With best wishes, I remain,

Your friend,
Billie Burnette (Age 12),
Texas.

N. B.—The Junior Etude certainly hopes that there are many readers who have been reading The Etude for five years and never discovered the Junior pages! Perhaps, however, some of your friends are like Billie, and if so, you should be the one to tell them about the Junior Etude. Sometimes it is away at the back of the book, and some one might easily overlook it if they did not know about it.

Puzzle Corner

By Selma B. Albrecht

A musical term is hidden in each sentence:

1. Hitch the bronco until we return this evening, if you can.
2. Crimea surely is far away and is a very interesting place.
3. Please be at the studio early tomorrow morning for your lesson.
4. The balloon became too inflated and got away from boys who were trying to hold it.
5. She was a most affectionate sort of a person.
6. Around Thanksgiving and Christmas turkeys are always on the market.
7. He did not dare state the reason because he knew it was not a good one.
8. It was so sudden it seemed like a miracle from on high.
9. The cab arrived after we had started to go on foot.
10. He sent his little son a tame rabbit for his birthday.
11. They had to combat only harmless snakes in the long grass.
12. It was so dark they could not even see the road.
13. Please do not waste it. I'm eventually going to use it.
14. He always smokes Royal Tobacco because he likes it the best.
15. He is going to take a trip to Nevada and Wyoming in the spring.

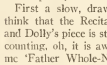
Dolly and the Music Fairies

By Mrs. Olga C. Moore

At night, when every one has gone to bed and the house has become quiet, that is the time that the Music Fairies quite often do things that seem queer to mortals like us; but they usually have very good reasons for their actions.

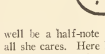
One night the Music Fairies gave a tiny speaking voice to every note that was printed on Dolly's piece of music, left open on the piano.

First a slow, drawling voice said, "To think that the Recital is so near at hand and Dolly's piece is still so rough. And her counting, oh, it is awful! My friends call me 'Father Whole-Note,' but I might as



well be a half-note or a quarter-note for all she cares. Here I am all dressed up in my nice white suit and Dolly will not even give me the four counts that I need."

"You are not the only one whose counts are slighted," exclaimed the half-rest, "Dolly goes by us as though we did not exist."



Then another voice spoke up, "I am B Flat, and am supposed to sing out from the black key. Instead of that, Dolly ignores me and plays the B natural, on my right. What shall we do?"

Just then a Good-Music Fairy, who had been silent all this time, lifted her voice above the others and said, "Friends, I have heard your complaints and have decided that we must get together and teach Dolly a lesson. We cannot let her be a failure at the Recital, for her mother will be so disappointed. I have a plan. In her practice, from now on, every time Dolly plays a wrong note or fails to count out the time properly, each one of you shall let out a really wailing, sorrowful tone, that will surely make Dolly *think* of what she is doing, for her music will sound all wrong. You must keep this up until the child learns to be careful."

"A fine plan," cried all the notes together, "we will help Dolly learn her piece."

The house became silent again. Next day at the usual practice time Dolly began playing her Recital piece. Oh horrors, such music! What was wrong? Some tones seemed to be weeping, some screaming fitfully, others fairly shrieking as if in great pain. Dolly's mother heard that something was decidedly wrong with the music coming from the other room, so she hurried in to investigate.

"Oh, Mother, I hear it, I know something is wrong. What makes it?" cried the little girl really alarmed.

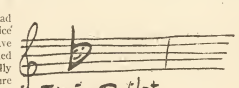
"It sounds to me as if the Music Fairies have begun to punish you for your carelessness," answered her mother, "I have heard that they sometimes take things into their own hands, when children simply will not be careful. For one thing you are not keeping good time. Hold that whole note out its full time."

"I'll fix that one thing first," said Dolly, very much excited. Striking the whole note she held it down, while she counted 1-2-3-4.

"That is right," said her mother. "Now play evenly and give each of these quarter notes one whole count. You are playing them twice as fast as you should and are really making them sound like eighth notes."

"Then I'll mend that place, too," she said, counting carefully. "That does make me keep better time." "Certainly," answered her mother. "Now I am sure I heard a false note. Have you a sharp or flat that you did not play correctly?"

Looking over the music Dolly discovered an accidental B Flat which she had not seen before. "Oh, Mother," she exclaimed, "here's where that awful shriek came in and no wonder! I have been striking B Natural. Aren't there an awful lot of little things to watch, when you play?"



"Yes," answered Dolly's mother, who was very glad her child now realized that one must be careful of the little things. "It is these little things that help make the music sound pretty as a whole. Now play your piece again. Play slowly and look ahead."

Dolly went over her piece carefully, really fearing to hear the wild sounds as before—but oh, joy! no such thing any longer; only lovely singing tones. The Music Fairies evidently were satisfied that they had cured one little girl of making mistakes. Now I hope the next person they go after, is not going to be YOU!

The season is nearly over. Are you working hard for your spring recital?

Musical Terms (No. 4)

Have you copied the previous lists of terms in your note-books? It is important to know the meaning of these words, as you will find them frequently in your music. These are only the important ones. You will find many more in your dictionary.

Da Capo—Repeat from the beginning. Often abbreviated to D. C.
Decrescendo—Gradually decreasing in tone; "getting softer."
Delicato—Delicately.
Diatonic—Progressing in the tones of the major or minor scale.
Diminuendo—Decreasing gradually in tone. Abbreviated to "dim."
Dissonance—A discord, or interval that must progress or be "resolved."
Dolce—Sweetly.
Duet—A composition for two voices, or two instruments.
Dynamics—The power or intensity, or "loudness and softness" of musical tones.
Doloroso—Sadly.

Dear Junior Etude:

I am writing to tell you about the orchestra in our high school. We have twenty-four members and I am the pianist. Our leader is a composer, but not of very great renown. We are practicing one of his pieces now and it is very pretty. We practice every Wednesday and Friday afternoons and we play in all our school affairs and for many other occasions.

From your friend,
Dorothy Buer (Age 13),
Colo.

A person who played the violin
Got a terrible pain in his chin.
"That's not the right way,"
His teacher would say;
"Now hold it up right and begin."

Prize Winning

To Win or Not to Win

So often contestants write to ask why they did not receive a prize, as they sent in the correct answer to the puzzle. We have mentioned this before; but it seems necessary to do so again. Remember, only *three* can receive prizes and, naturally, they are the three *best* and *neatest* (which includes general appearance, arrangement and many other details).

One letter received this week says, "I have been entering the contests for over a year and never get beyond honorable mention. I would like to know the secret of prize winning. Is it because mine are not as neat as the others?"

There, she has answered her own question. There is no secret of prize winning, except to send in better work than any one else. Only those who have actually seen the contributions can know how very neat and carefully done some of them are, and how unreasonably and inexcusably careless most of them are. You would be surprised to see them, so blame no one but yourselves if you do not receive prizes.

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month, "Music and the Radio." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before April 15. Names of prize-winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

(When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the JUNIOR ETUDE contest.)

DO ANIMALS LIKE MUSIC?

(Prize Winner)

Do animals like music? This I think is hard to answer, but I think it would depend partly on the animal, partly on the kind of music, and partly on the mood the animal was in. For instance, our Airedale comes up to the door and howls pitifully when I play my clarinet, but he never howls when I play the piano. In this case I think it is the tone of the clarinet that makes him howl.

My father remembers distinctly a mule they had, which, whenever the organ was played, would come up from the field and stand very close to the house. When the music ended, the mule "Sampson" would return to the field. I think that, in this case, the "noise" or tone of the organ was pleasing to him.

RICHARD HAWKINS
(Age 14), Missouri.

DO ANIMALS LIKE MUSIC?

(Prize Winner)

I THINK animals, to a great extent, like music, because in my observation some animals have seemed to stay near a place where there is music. We have a dog that will lie down at the pedals of the piano and stay there until my sister has finished playing. Sometimes she brings her friend in to play the violin, and the dog will stand beside the piano until they stop playing.

In a grass field across the way from our house are a number of snakes. Every afternoon when the piano was used a big snake would come to that side of our house and lie there curled up until the music ceased. None of our neighbors were troubled with snakes and we could not account for it. Once our pianist was away for two weeks and the piano was not used, and the snake never appeared. As soon as she returned and resumed her music the snake also returned.

MARY KRAMER
(Age 12), Iowa.

If everybody that I know,
Whether young or old,
Took a lesson every day
And practiced "good as gold,"
There would not be a house then
Where music was not played.
And think of all the many homes
That happy would be made.

DO ANIMALS LIKE MUSIC?

(Prize Winner)

IN some ways animals are like people, they like gentle voices and soft, pretty music.

My father is a lover of dogs. Whenever we get a new puppy it shows an interest in phonograph music by walking around and getting acquainted with the instrument, and usually lies down close to it.

Last summer an old hermit in the mountains played his grind-organ. His pet snakes would lie peacefully in their cage while he played slow soft tunes, but when he played "Hot Time in the Old Town" they writhed around and almost stood up.

When we drove down the mountain side the mules traveled quicker when we sang pretty songs, but when there was no singing they seemed to travel more roughly.

All the circus animals seem to do their acts more gracefully when the bands play, so I am sure animals like music.

BARBARA DELL SIMMONS
(Age 9), Ark.

Honorable Mention for Composition

Vera Southwell, Bert Shoemaker, Lawrence Quill, Mary Gurley, Anna Weaver, Alice M. Roggenmoser, Mary Gurley, Virginia Berry, Julia Montgomery, Dorothy Grobmyer, Ralph Goetz, Doris M. Evans, Freddie G. Jones, Annie Louise Hall, Lois Dee Flaugher, Melda Haynes, Reginald Norris, Catherine Livano, Lillie Whiteman, Edward St. John, Ercestine Buck, Dorothy Ashe, Edna Calkins, Martha Lee, Evelyn Gillings, Alice Wilcox, Annie Willis, Maurine Holcomb, Charlotte Cook, Isadore Berry, Adelaide Biggan, Theodore Ochs, Catherine Guthrie, Florence Sampson, Margaret Wall, Katherine Healy, Eleanor L. Griswold, Beatrice Wilson, Gladys Porter, Mary G. Quinlan, Emma B. Crosh, Geraldine Brown, Eva Johnson, Germaine Dubois, Malcolm G. Collins.

Puzzle Corner—Continued

Answer to Musical Menu Puzzle

Soup—Vermont-O, B-arley, c-Consomme, veg E-table. Oboe.

Fish—c-reamed s-O-ddfish, b-R-oiled salmo-N, sauc-E tar-T-are. Cornet.

Meats—Roas-T tu-R-key, br-O-iled M-utton, R-ib r-O-ast, sprl-N-g chick-E-n. Trombone.

Vegetables—Beans, m-A-shed potatoe-S, S-tewed t-O-matoes (the O may be used twice, as it is all the same letter), spi-N-ach. Bassoon.

Salads—Vege-T-able, lobste-R, let-T-ce, Mayonnaise, P-otato, chick-E-n, toma-T-o. Trumpet.

Desserts—P-astry, i-ce cre-A-m, lemo-N sn-O-w. Piano.

Prize Winners

Francis Collin (age 14), Minn.
Dorothy Marengo (age 13), N. Y.
Gwendolyn Duggan (age 12), Penna.

Honorable Mention for Puzzles

Alice M. Roggenmoser, Elizabeth Chestnutt, Laurence Quill, Maurine Holcomb, Dorothy Morse, Virginia Dryden, Margaret Messmer, Richard Hawkins, Madeline Boose, Edith Duhle, Mildred McDaniel, Theodore Ochs, Gladys Donnelly, Claudine Cook, Lillie Whiteman, Catherine Strauss, Corinne Wengaertner, Germaine Dubois, Lorene Shisler, Grace Anna Tierney, Lucile Trefzger, Willard Zolnowsky, Ruby Flynn, Mary Michener, Mary G. Quinlan, Emma B. Crosin, Ruth Cacek, Mildred DeWolf, Rose Cohen, Eleanor Brophy, Julia Montgomery, Jack Kearney, Clyde Kremer, Inez Helen Christianson, Gene Weimer, Mary Godsey, Mary Frances Hughes, Ernestine Bick, Vlcin Snyder, Louise Mohr, Frances Erk, Marjorie Mahan, Catherine Luvanier, Doris M. Evans, Sophia Nelson, Genevieve Hardin, Mary Welsh, Ralph Goetz, Clotilda Vesper, Virginia Berry, Catherine Banahan, Florence Fenai, Grace Allendorf.

Letter Box

DEAR JUNIOR ETUDE: I simply could not resist the temptation of writing to tell you how much I enjoy you. I can hardly wait till you come each month, as I like the pieces so much, and you have taught me so many things and helped me so much with my music.

A short time ago we organized a town band, and we engaged a man from another town to train us. We have band practice every Tuesday night and I play a clarinet. We have made such good progress since we started that our bandmaster tells us we can play in public some time next month.

From your friend,
MARY LUCE (Age 14) Wisconsin.

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